

THE  
LIVES  
AND  
CHARACTERS  
OF THE  
*English Dramatick* POETS.

ALSO

An Exact ACCOUNT of all the PLAYS  
that were ever yet Printed in the Eng-  
lish Tongue; their Double Titles, the  
Places where Acted, the Dates when  
Printed, and the Persons to whom  
Dedicated; with Remarks and Obser-  
vations on most of the said Plays.

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First begun by Mr. *Langbain*, improv'd  
and continued down to this Time, by  
a Careful Hand,

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L O N D O N:

Printed for *William Turner*, at the *White Horse*,  
without *Temple-Bar*. 1699.

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T H E  
Epistle Dedicatory,  
T O  
CHARLES CÆSAR, Esq;  
O F  
Bonnington in Hertfordshire.

*Honoured Sir,*

**I** Have long had an Ambition to lay something at your Feet that might be worthy your Protection, but despairing to produce any thing my self deserving of that Honour, and impatient of making known how Proud I am of being in the Crowd of your Admirers, I cou'd not but lay hold of this Opportunity, where the *Merit* of the Subject, and Assistants I have had, might in some Measure atone for what is deficient in my Performance. I offer, Sir, to your Protection

### *The Epistle Dedicatory.*

this History of the Lives and Works of all the Dramatick Poets of your Native Country, of which few Nations have produc'd so great a Number under so very little Encouragements. But to shew them, Sir, the more Worthy your Patronage, I shall lay down a short Account of what Value their Art has been, in the most Polite and Politick, as well as most successful Government in the World.

*Athens, Rome, and France* will furnish me with the Proofs I want. *Athens* gave Birth and Perfection to the *Art*, and seems, like the true Mother, to have been most fond of it, and therefore gave its professors the greatest Encouragement. The Value that Government had for both is evident from these two Instances: *Sophocles*, as a Reward of his *Antigone*, had the Government of the City and Island of *Samos* confer'd upon him: And on the Death of *Eupolis* in a Sea-Fight, there was a Law publish'd, that no Poet for the Future shou'd go to the Wars; so great a Loss they thought the Death of one Poet to the Commonwealth.

Thus we see that *Athens* that was the most Populous and Trading City of *Greece*, and which produc'd braver, better, and more learned Men than all *Greece* besides, prove, by the Encouragement she gave Dramatick Poetry, that it was the Opinion of the Wisdom of that State, that Plays were

## *The Epistle Dedicatory.*

were so far from being destructive of Industry and good Morals, that they were equally conducive to the Honour and Advantage of its People.

To say nothing of the Care that was taken of the Poets, and the Esteem they were in among the Greatest and Bravest of the Old *Romans*; I shall only mention the Great *Mecenas*, who laid the Foundation of the greatest Monarchy that ever was in the World; who form'd as Great and Politick Designs, did as Great Services to his Prince as any Man whatever; and and who indeed establish'd the greatest Emperor over the most Free and Polite People in the Universe; *Mecenas* I say, thought Poetry so worthy his peculiar Care, that we owe the best of the Roman Poets to him, and his Name is pass'd from a Proper to a Common Name for all Generous Patrons.

'Tis yet fresh in our Memories what that Master in Politicks, the great *Richelieu* has done for these Politer Studies in *France*. The *Theatres*, the *Academy* remain a glorious Monument of it; and yet no Man could have fled with a better Pretence to the Multiplicity of Affairs, no Man ever dispatching more Business, or forming more Successful, and Serviceable Designs for his Master's Advantage, and the present and succeeding Glory and Grandeur of *France*; for to

## The Epistle Dedicatory.

his Counsels the French Monarchy owes all that Terror and Power, with which we have seen all *Europe* so lately struggle with : And yet this great and busy Polititian could find a time in spight of the Weight of the whole Administration of *France*, to take Care of the Muses, and thought it an Honour to himself and Country for the lasting Advantage of learned Men and Poets. He took Care of the Reformation of the *Stage*, and by his Order the Abbe *Hedeline*, compos'd a Piece of the whole Art of the Stage.

But our Nation, alas ! Furnish'd with as brave a People, and a greater Genius for Poetry than our Neighbours, has never yet been so happy, as to find in the Administration, any Man with Soul enough, to think the Care of the Muses worth their Thoughts ; and yet the World will never be induc'd to believe, that they are wiser or greater Politicians than *Mecenas* or *Richelieu*.

This Neglect of their Science has forc'd the Poets, who had nothing to expect from the Government, to make the most Noble and useful School of *Vertue*, degenerate into a *meer Diversion* ; that they might Please an Audience, whence they cou'd only hope for their Support. And this has laid the Stage open to the weak Assaults

## *The Epistle Dedicatory.*

faults of those whom either *Biggottry*, *Intrest*, or *Hypocrisy* have made its Enemies.

'Tis not therefore the supine and criminal Neglect of the Great Men (I mean the Ministers) of our Nation, that we are to form the Esteem that is due to this Science by ; but the Care and value the most refin'd and most successful Politicians in the World have Discover'd for it ; If the *English States-Men* come short of this, 'tis to be look'd on by all Men of true Sense, as their Defect and Infamy, not their Wisdom.

Wherefore , tho' the Publick has not yet thought fit to take this into its Consideration and Protection, yet I had reason to think a Man of Mr. *Cesar's* Qualifications, cou'd not but be pleas'd to extend his Protection to those, whose Business it is to celebrate the Vertues that gain you the general Esteem. You that forsook the *lower* Pleasures of Fortune and Youth, for the Pursuit of Honour and Glory in the War ; You, Sir, that in your Actions have shown the Hero, have a nearer Reason than other Men, to take care of the Poets, whose task it is to celebrate the Heroes Deeds, and to transmit them in their most engaging Form to Posterity, for their Honour and Imitation.

*Carmen amat quisq; carmina digna gerit.*

## *The Epistle Dedicatory.*

You, Sir, that have added to your Birth and Fortune so strong and general a *Love*, that your *Wit*, *Sweetness of Temper*, and *Honour*, defeat that Envy which Merit usually raises, will naturally take care of those, whose Imployment it is to distinguish betwixt the Pretence, and Reality; the Man of true Sense and *Bravery*, and the Flashy Opiniator, and the vain Boaster of his own Deeds.

From you therefore I hope, Sir, a favourable Reception, when I shelter all our Dramatick Writers under the Protection of your Name; for in you we shall find a Manly, yet Modest Merit

*Worthy at once, and negligent of Fame.*

*Wit* without *Opiniatreture*; but balanc'd with a true and penetrating Judgment; *Bravery* which has nobly distinguish'd you from the Remisness of the Inglorious Youth of the Age, witness your Voluntary Campaigns in *Flanders*; a *Generosity* that gets you the Esteem of all Men, while the sordid are the Contempt and Laughter of Men of Sense.

I need be no farther particular in the Enumeration of your Vertues, since where ever Generosity goes justly to the making up of a Character, there can be no Vertue wanting. On this  
Vertue

## *The Epistle Dedicatory.*

Vertue, Sir, it is that I depend for your Pardon for the Presumption of this Dedication, which I hope I shall gain with the greater ease, because I have kept clear of the Crime of Dedications, *Flattery*, having confin'd my self much within the Compass of severe Truth, and the Sentiments of, Sir,

*Your most Devoted, Humble,*

*and Obedient Servant, &c.*

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T H E

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# T H E P R E F A C E.

**I** Do not trouble the Reader with this Preface because 'tis the Mode to say something before ev'ry Book; but because there is a Necessity of premising a Word or two to the following Treatises, and the other Essays of this Nature, that have already been seen. I shall take no notice of Mr. Winstanley's or Mr. Phillips's, for one I never saw, and the other I could not read, and Mr. Langbain has discovered their Defects sufficient to justify his undertaking a more perfect Work; and which he indeed in the last Edition he has pretty near accomplish'd. I must own that his Undertaking has sav'd me a great deal of Trouble, but then he is every where so partial, that he destroys the Character of a Critick and Historian at once, whose Object ought always to be Truth; whereas Mr. Langbain seems every where to gratify some private Pique, and seldom to regard the Merit of the Person he reflects upon. This I have every where avoided, and distinguish'd betwixt the Desert and Defect of the Author. Mr. Langbain is farther generally mistaken in his Censures as a Critick, he seems to have known nothing of the Matter, to have had little or no Taste of Dramatick Poetry: and a Stranger to our Stage wou'd from his Recommendation make a very odd and ridiculous Collection of our English Plays. He often commends, Shirley, Heywood, &c. and will scarce allow Mr. Dryden a Poet; whereas the former have left us no Piece that bears any Proportion to the latter; the All for Love of Mr. Dryden, were it not for the false Moral, wou'd be a Masterpiece that few of the Ancients or Moderns ever equal'd; and Mr. Shirley, and Mr. Heywood have not left enough in all their Writings to compose one tolerable Play, according to the true Model and Design of a Play.

Mr. Langbain has in many of the Lives, swell'd them out with interlarding them with tedious Copies of Verses little to the purpose in Hand, which I was obliged to avoid for Two Reasons; First I design'd to give the Reader as compendious an Account of our Dramatick Writers as I cou'd, and so to bring my Book to an easier Price than Mr. Langbain's. And therefore I was, Secondly, forc'd to leave



## The PREFACE.

out all that was Superfluous; And this the rather, because I had several Lives and Remarks to add to this Edition, which he cou'd give no Account of, some of the Authors having appear'd since his time, and others, by the Advantage of the ingenious Mr. Ash's admirable Collection of English Plays, I have met with, which he never saw; all which has render'd this more Perfect in its Kind than his cou'd be: besides, writing after him, I have endeavour'd to avoid his Faults, and preserve his Beauties.

Next I have to inform the Reader, that the following Piece is not writ all by one Hand, as will, I believe, be perceived in the Reading. And lastly, I find on the perusal of it, something in the Book, which I must differ from in the Preface, and that is in the Account of Mr. Oldmixon's Amintas, where 'tis remark'd, that Pastoral is a Modern Invention, when in reality, the Ancients had a sort of Dramatick Performance not unlike it, that is, their Satyrs, which might be said to be something of a nature with our Pastoral; but if we may guess at what is lost by what remains of that kind, it was also something different. In the Cyclops of Euripides, we find the Shepherds were the major part of the Dramatis Personæ; for such was Polyphemus, Silenus, and the Chorus: But the Character of Ulysses brightned the Play, and gives a greater Force to the Passions; 'tis not the Love of Polyphemus, but his Cruelty we see; and the Dexterity and Wisdom of Ulysses. Of this sort of Poem, Mr. Dacier in his Preface to the Satyrs of Horace, will give you something a fuller Account. And as this takes its Rise from Antiquity, so Farce, in some Measure, may derive it self from the Pantomimi; at least that sort of Farce which the Italian Players in Paris us'd to act; tho' the Mimi and the Pantomimi were esteem'd for their admirable Expression of Nature in Action and Dancing; but our Farce is something beyond Nature, and Extravagant to a Degree of Nauseousness, to all good Judges.

I have lately read Mr. Congreve's Love for Love over, and am of Opinion, that the Contrivance of the Marriage of Tattle and Mrs. Frail is highly probable, tho' the Reflections on that Play do seem not to admit it as absolutely so.

Lastly, I have to advertise the Reader, that on the Perusal of the last Sheets of this Book, I found that in the Remark on Beauty in Distress, one of my Assistants has seem'd to imply, that the Author is more a Comick than Tragick Poet; I cannot agree with him, for I think 'tis an extraordinary Effort for the first Undertaking in Tragedy, in which most have fail'd in their first Attempt: I say this, least any thing my Friend said, should seem a lessening of that Performance of the Author, which he assures me he never meant.

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read *are*. p. 16. l. 18. read *Antiquary*. p. 22. l. 40. for  
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T H E  
Lives and Characters  
O F T H E  
*English* Dramatick Poets:  
W I T H A N  
A C C O U N T  
O F A L L T H E  
P L A Y S,  
Printed to the Year, 1698.

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A

*William Alexander, Earl of Sterling.*

**T**HE Title of this Nobleman makes it evident that he derives his Birth from *Scotland*, as the Dedication of his Works affords us a Proof that he liv'd in the Time of King *James the First*, for there he has this Stanza:

*Of this dived Isle the Nurselings brave  
Earst from intestine Wars cou'd not desist,  
Yet did in Foreign Fields their Names engrave,  
Whilst whom one spoild, the other wou'd assist.  
These now have One; whilst such a Head they have,  
What World of Words were able to resist?*

B

*Thus*

*Thus has Thy Worth (Great JAMES) conjoin'd them now,  
Whom Battels oft did break, but never bow.*

That he was in Favour with King *James*, is evident from Sir *Robert Ayton's* Verses before his Tragedies. As for any Particulars of his Family and Private Affairs I can give you no Account, but that it may be reasonably drawn from his Quality, Nation, and Favour at that time, that he was not unhappy in any of them, at least that depended on Fortune.

This Nobleman has by his Writings shew'd Posterity, that he had a just Right to his King's Favour, as any one that reads his *Recreations of the Muses* will allow. Mr. *Langbain* tells us of former Editions, but the best is in *Folio*, London, Printed for *Tho. Harper*, 1637. and dedicated to King *James*, not King *Charles* the First, as Mr. *Langbain* mistakes. In this Volume are Four Plays, which he calls, *Monarchick Tragedies*; The *Alexandrian Tragedy*, *Craesus*, *Darius*, and *Julius Caesar*. Nor can I agree with Mr. *Langbain*, that he has propos'd the Ancients for his Model, whom he has follow'd in nothing but the *Chorus*: For as for the Unities of Action, Time and Place, always observed by them, he seems to know nothing of them. He seems to mistake the very Essence of the *Drama*, which consists in Action, most of his being Narration; and may rather be term'd Historical Dialogues, than Dramatick Pieces. There is scarce one Action perform'd in View of the Audience; but several Persons come in, and tell of Adventures perform'd by others or themselves, and which often have no more to do with the Business of the Play, than the Persons that speak, as in the First Scene of the Fifth Act of the *Alexandrian Tragedy*, *Aristotle* and *Phoceon*, who have no hand in the various Revolutions of that Play, spend a long Scene on the Uncertainty of Humane Grandeur, only to tell a few Lines of Business done by some of *Alexander's* Captains. This Play is so far from being after the Model of the Ancients, the Action so far from being one, that 'tis multiplied enough for at least Ten Plays, it containing the various Revolutions, and Murders of the Commanders of the Macedonian Army, after the Death of *Alexander*; and here, as in the rest, he runs too far back to bring things *ab ovo*, that have no Relation to the Action, as the Scene between *Harpagus* and *Cyrus*, and *Craesus* and *Sandanis*, and many more will evince. If he has not followed the Model of the Ancients, he has yet borrowed very freely their Thoughts, translating whole Speeches from *Seneca*, *Virgil*, and others, as the First Act of *Julius Caesar* from *Juno's* Speech in the First of the *Aeneids*; and many of his Sentences, as well as the Defect of his Sententiousness, he owes to *Seneca*. The Two First Acts generally are wholly foreign to the Business of the Play, as indeed the greatest part of the other Acts are too. This at least may be said of my Lord, that



that he is a very good Historian, and from his Plays the Reader may gather a great deal of the Affairs of Greece, and Rome. *Junio* in the first Act of *Julius Caesar*, gives us the History of all the Invasions of the Roman Empire, by the barbarous Nations, whether *Gauls* or the *Cimbri*, &c. to the time of *Julius Caesar*, and finding none of them effectual enough to ruin the Power of the Roman State, which deriving it self originally from the *Trojan Race*, she could not but hate, therefore she now resolves to destroy it by Civil Wars, and to raise her Brothers Servants, the *Furies*, always obsequious to mischievous Commands,

*Whilst Furies furious by my Fury made.*

Says, she shall at last do the Work; with which, after a Speech of Two or Three Hundred Lines she ends the Act. Indeed my Lord seems often to have a peculiar Fancy to punning, and that in all his chief Characters; as *Caesar* says in the Second Act,

*Great Pompey's Pomp is past—  
and*

*To seem uncivil in these Civil Wars.*

But not to wrong my Lord in the Judgment of the Readers, by these ridiculous Quotations; they are to consider, First, that this was the Vice of the Age, not the Poet; he having in that, as well as some other things, imitated the Vices of our admirable *Shakespeare*, and next that these punning Fits come not very often upon him. To shew that he writes in another Strain sometimes, I must give you Three or Four Lines, (my Brevity denying more large Quotations) which will give you a Taste of his better Parts.

*Love is a Joy, which upon Pain depends;  
A Drop of sweet drown'd in a Sea of Sowers:  
What Folly doth begin, that Fury ends;  
They Hate for Ever, who have Lov'd for Hours.*

'Tis the Reflection of *Adraflus* in *Cresus*, the most moving Play of the Four; but to return to *Caesar*. in the Second Act, *Caesar* thinks it a part of his Grandeur to boast his Deeds to *Anthony* (who knew 'em well enough before) and betwixt 'em both, we have an Account of his Commentaries, and almost a Diary of his Actions. I can't omit one thing in this Play, in the Fifth Act he brings *Brutus*, *Cassius*, *Cicero*, *Anthony*, &c. together after the Death of *Caesar*, almost in the same Circumstances as *Shakespeare* had done in his Play of this Name. Eut *Shakespeare's Anthony* and

B 2

*Brutus*

*Brutus* ravish you, while my Lord's *Brutus*, *Cicero*, and *Anthony* would make you sleep, so much our *English* Poet excels. This must be said for my Lord's *Julius Caesar*, that it is much the most regular of all his Plays, at least in the Unity of Action, which is only *Caesar's* Death, tho' the whole last Act is almost redundant, for when *Caesar* is once dead, we have no occasion to hear of the Consequence of it, either in the Grief of *Calpurnia*, or the Disagreements of the Noblemen and Commons; but this may be objected likewise to *Shakespeare*, who gives us a History, not a Play.

But 'tis time now to give over our Reflections on this Poet, and give the Reader a more particular account of their Plots, in their Alphabetical Order.

The *Alexandrian* Tragedy, For the Plot you may consult *Quintus Curtius*, and the 13th Book of *Justin*, *Diodorus Sciculus*, l. 18. *Orosius*, l. 3. c. 21. *Josephus* l. 12. c. 1. *Appian de Bellis Syriacis*. *Saliani Annales Ecclesiastici* A. M. 3730. N. 30. &c. *Torniel*. A. M. 3730. N. 5. *Raleigh's Hist.* l. 4. c. 3. *Heylin's Hist. of Greece*, *Howel*, &c.

*Cræsus*, Taken from *Herodot.* *Clio*. *Justin*, l. 1. c. 7. *Plutarch's* Life of *Solon*. *Salian*. *Torniel*. A. M. 3510. *Xenophon's Cyropaideia*.

*Darius*, This, as Mr. *Langbain* assures us, was the First Fruit of his Lordship's Dramatick Muse, Publish'd at *Edinburgh*, 1603. when he was yet Lord *Menstrie*: The Language and design very much improv'd in this last Folio Edition. As to the Plot, consult *Quintus Curtius*, lib. 3, 4, & 5. *Justin*, l. 11. c. 5. &c. *Diodorus*, l. 17. *Arrian*, de Expeditione *Alexandri*, l. 2. *Plutarch's* Life of *Alexander*, *Salian*, A. M. 2719, &c.

*Julius Caesar*, The Story of this Play will be exactly found in the *Roman* Histories, *Plutarch* and *Suetonius* in the Life of *Caesar*, *Appian de Bellis Civilibus*, lib. 2. *Florus*, l. 4. c. 2. *Salian*, *Torniel*, &c.

He has writ besides these Plays, *Doomsday*. A *Paranesis* to Prince *Henry*, on whose Death he dedicated it to Prince *Charles*, afterwards King *Charles* I. A Fragment of an intended Heroick Poem of *Jonathan*, of which he has left but one Book.

*Robert Armin.*

THE Author of a Play which Mr. *Langbain* never saw, and is called,

*The History of the Two Maids of Moor Clack*, with the Life and Simple Manner of John in the Hospital; Play'd by the Children of the King's Majesty's Revels, and Printed in 4to. London, 1609. I believe the Plot may be taken from some Old Story in

in those Times. This Author lived in the Reign of King *James I.* and in the Title Page discovers himself to be one of his Majesty's Servants, and was, I believe, of the then Company of Actors, for I find his Name Printed in the Drama of *Ben. Johnson's Alchymist*, among the rest of the eminent Players of that Age; and indeed the Preface of his Play seems to intimate as much.

B

*Abraham Bailly.*

**A** Gentleman of the Honourable Society of *Lincolns-Inn*, and the Author of a Comedy call'd,

The *Spightful Sister*; *London*, Printed in 4to. 1667. which I presume never was Acted, being Printed without Prologue, Epilogue, or Dedication, and with Mr. *Langbain*, I must acquit him entirely of being a Plagiary, either as to Characters or Language, and if it fall to any ones Chance to read it, and to observe my Lord *Occa's* and *Winifred's* Characters, will easily allow that what he has writ is surely all his own.

*John Bancroft.*

**T**HIS Author was born in *London*, and tho' by Profession a Chyrurgeon, was infected by the Vicinity of the Wits with Poetry, and has left behind him Two Tragedies, dying about a Year and half ago, he lyes inter'd in *St. Paul's Covent-Garden*.

*Henry the Second*, with the Death of *Rosamond*, a Tragedy Acted at the Theatre Royal, by their Majesties Servants, *London* Printed 4to. 1693. This Play has not our Author's Name prefix to it, but is dedicated by Mr. *Mountfort* to Sir *Tho. Cook*, Knight, Alderman and Sheriff of the City of *London*. For the Plot consult *Daniel, Stow, Speed, Sir Richard Baker*, and the rest of the *English Chronicles*.

*Sertorius*, a Tragedy, Acted at the Theatre Royal by their Majesties Servants, and *London*, Printed 1679. 'tis Dedicated to Captain *Richard Savage*, and the Epilogue was writ by Mr. *Ravenscroft*. The Elder *Cornell* has writ on the same Subject. The Story is to be found in *Plutarch's* Life of *Sertorius*, *Velleius Paterculus*, l. 2. *Florus*, l. 2. c. 22. &c. Whatever the Fate of this Play was, his other had no ill Success, and may claim a Place of equal Rank with several celebrated Tragedies of this Age.

*John Banks.*

**T**HIS Author is now living, and was once a Member of the worthy Society of *New-Inn*; who quitted the more profitable Practice of the Law, for some Years, in pursuit of the Bays, till Experience convinc'd him of his Error, and that the ingrateful Stage, like other Friends we often esteem, forgets the Obligations it has to one. And tho' of late he has given us a *Cyrus*, yet it was writ some Years ago, he wholly applying himself to a more gainful employ. If the Golden Age of Poetry carried him from that in the Luxurious Reign of *Charles II.* when more People run Mad after the Muses than even now; the Iron Age that soon ensu'd, recall'd him from so fruitless a Pursuit. Tho' by his Episodes, being generally inartificial, we may conclude he has not much studied *Aristotle*, and the Art of the Stage, yet in Two of his Plays he has gain'd the true End of Tragedy, the moving Terror and Pity, which many more celebrated Authors are so far from, that they seem never to have aim'd at it: And this indeed makes some A-mends for the Defects of Language, in which he seems to me very faulty. He has Seven Plays in Print, of which the Alphabetical Order brings the last first.

*Cyrus the Great*, a Tragedy, Acted at the New Theatre in *Lincolns-Inn-Fields*, Dedicated to her Royal Highness the Princess Ann of Denmark, 4to. 1596. The Plot of this Play is taken out of *Scudery's* Romance of the *Grand Cyrus*, and for the true Story of *Cyrus*, you may consult *Herodotus*, *Justin*, *Xenophon's Cyropaideia*, &c. Tho' this Play had been formerly refus'd the Action, yet it held up its Head about Six Days together, and has been since Acted several Times.

*Destruction of Troy*, a Tragedy, Acted at his Royal Highness the Duke's Theatre. *London*, Printed 4to. 1679. and dedicated to the Right Honourable the Lady *Katharine Roos*: This Play wanted the Success the Poet desired on the Stage. For the Story you may read *Homer*, *Virgil*, *Ovid*, *Dares Phrygius*, *Dionysius Cretensis*, &c.

*The Innocent Usurper*, or the Death of the Lady *Jane Gray*, a Tragedy, 4to. *London*, Printed 1694. and dedicated to Mr. *Bentley* the Bookseller that Publish'd it, in which he complains of the mistaken Cause of its Prohibition of the Stage, appealing from the false Insinuations of his Enemies, to Mr. *Bentley's* Knowledge of its being writ Ten Years before, so that he could design no Reflection on the present Government. His Defense seems reasonable, and I think him as much in the Right, when he tells us, that this Tragedy is inferior to none of his former, and that he's confident it wou'd move the Ladies Tears. He assures us, he has nicely follow'd the Truth

Truth of the Story, which you may find in our Chronicles. This Play I look on to be much better than any of the late Tragedies; tho' in his Metaphors, he seems not to've consulted that Justness which the Rules of good Rhetorick requires; but like all other human Performances, as it has its Beauties, it has also its Faults, but not enough of the later to over-balance the former.

*The Island Queen, or the Death of Mary Queen of Scotland*, 4to. 1684. This Play too had the ill fortune to be denyed the Justice of appearing on the Stage, but Published by the Author in defence of himself and the piece, *The Story* you may read in *Buchanan, Speed, Camden, Du Chesne, Brantons's Memoirs, Causton's Holy Court*, &c.

*Rival Kings, or the Loves of Oroondates and Statira* a Tragedy, 4to. Acted at the Theatre Royal, 1677. Dedicated to the Lady Catharine Herbert. For the Plot consult the Romance of *Cassandra, Quintus Curtius*, and *Justin*.

*Virtue Betray'd, or Anna Bullen*, a Tragedy, Acted at his Royal Highness the Duke's Theatre, 4to. Lon. Printed 1682. Dedicated to the illustrious Princess, *Elizabeth Dutchess of Somerset*; for the Plot consult a Book call'd, *The Novels of Elizabeth Queen of England*, &c. *Speed, Herbert, Du Chesne, Dr. Burnet's History of the Reformation*, &c.

*Unhappy Favourite, or the Earl of Essex*, a Tragedy, Acted at the Theatre Royal by their Majesties Servants, 4to. Lon. 1682, Dedicated to the most High and most Illustrious Princess, the Lady Ann, Daughter to his Royal Highness. This has always been Acted with Success, and never fail'd to draw Tears from the Eyes of the fair Sex. For the Story, see the Novel call'd, *The Secret History of the most Renowned Queen Elizabeth, and the Earl of Essex, Camden's Elizabeth, Speed, Du Chesne, Stow, Baker*, &c.

### *Barnaby Rums.*

**A**N Author who liv'd in the time of King *James I.* he writ but one Play Published, which bears the Name of the

*Devil's Charter*, a Tragedy, 4to. 1607. It seems to be written in imitation of *Shakespeare's Pericles, Prince of Tyre*; an antient Play, and is an Account of the Life and Death of Pope *Alexander VI.* See *Guiccardin's Hist. Italy*: and *Massonius de Gestis Pontificum Romanum*.

There is also Published under this Author's Name, a Book of *Offices*, about Princes, fol. 1606.

## Robert Baron, Esq;

**A** Young Gentleman who Liv'd in the Reign of King *Charles I.* and the *Interregnum* of *Oliver*, first bred at *Cambridge*, and afterwards was a Member of the Honourable Society of *Grays-Inn*: He writ these three Plays,

*Deorum Dona*, a Mask, 8vo. This is part of a Romance, writ by Baron, call'd the *Cyprian Academy*, Printed at *London*. 1647.

*Gripus* and *Hegio*, Past. 8vo. A Play consisting of three Acts only, and borrowed a great part from a Play of *Webster's*, call'd, *The Dutchess of Malfey*, and the aforelaid Romance.

*Mirza*, Trag. 8vo. Plot from *Herbert's Travels*, fol. accounted by his Friends a good Play, is Dedicated to the King, and recommended to the World by divers Copies of Verses; for most of the Scenes and Language he seems to have Consulted *Ben. Johnson's Catiline*. Sir *John Denham's Sophy* is on the same Subject, and writ about the same time.

## Lodow Barrey.

**T**HIS Author Liv'd in the time of King *Charles I.* he writ one Play call'd, *Ram-Alley*, or *Merry Tricks*, C. 4to. 1611.

## Francis Beaumont. See Fletcher.

## Capt. William Bedloe.

**T**HIS Author was a Famous Evidence in the Popish Plot, before the Expiration of which he Dy'd, leaving behind him one Play, call'd,

*The Excommunicated Prince*: or, *The False Relick*, T.C. Fol. 1679. The Plot taken out of *Heylin's Geography*, in his Account of *Georgia*. His Life is Printed in 8vo. 1681.

## Aphara Behn.

**T**HIS Authoress, whose Name was *Aphara*, not *Astrea*, as many have thought, was Born in the City of *Canterbury* in *Kent*, her Maiden Sirname *Johnson*; she was much admired in her Youth for her Beauty, as afterwards for her Poetick Works, in which she

she excell'd not only all that went before her of her own Sex, but great part of her Contemporary Poets of the other: She had a great Facility in Writing, and much of Nature in all she writ, was employ'd by Charles II. in the Discovery of the Dutch Intreagues, in the Dutch War; Liv'd belov'd, and Dy'd lamented by all that knew her, and lyes Buried in the Cloysters of Westminster Abbey, under a great Marble Stone, on which is insertet these two Verses:

*Here lies a Proof that Wit can never be,  
Defence enough against Mortalitie.*

Her Plays, Seventeen in Number, are as follow in their Alphabetical Order;

*Abdelazer*, or the *Moor's Revenge*, T. 4to. Compare this Play with one of *Christopher Marlo's*, call'd *Lust's Dominion*, 8vo. and you will find it almost the same.

*Amorous Prince*, or *Curious Husband*, T. C. 4to. Part of it taken from the Story of the *Curious Impertinent* in *Don Quixot*, Part 4. Ch. 6, 7, 8.

*City Heirefs*, or *Sir Timothy Treat-All*, C. 4to. Part of it from a Play of *Middleton's*, call'd, *A mad World, my Masters*, 4to. and part from another of *Massengers*, call'd, the *Guardian*, 8vo.

*Dutch Lover*, C. 4to. Plot from *Don Fenise*, 8vo. See the Stories of *Eufheme*, *Théodore*, *Don Jame*, and *Frederic* in that Romance.

*Emperor of the Moon*, F. 4to. Taken from *Harlequin*, *Empereur dans le Monde de la lune*.

*Forced Marriage*, or *The Jealous Bridegroom*, T. C. 4to. The first Play she Writ.

*False Count*, or a *New way to play an Old Game*, C. 4to. *Isabella's* being deceiv'd by the Chimney Sweeper, taken from *Molieres des precieuses Ridicules*.

*Feign'd Courtizans* or a *Nights Intreague*, C. 4to. This Play was well accepted, and accounted one of the best she writ.

*Lucky Chance*, or the *Alderman's Bargain*, C. 4to. *Gayman's* enjoying *Lady Fulbank*, and taking her for the Devil, taken from *Mr. Alexander Kickshaw*, and *Lady Aritina*, in the *Lady of Pleasure*, written by *Shirley*, 4to.

*Rover*, or *The Banish'd Cavaliers*, two Parts, C. 4to. Taken from *Tho. Killegrew's Don Thomafo*, or *The Wanderer*, fol.

*Round Heads*, or *The good Old Cause*, C. 4to. A Play of *John Tateham's*, call'd, *The Rump*, altered, 4to.

*Sir Patient Fancy*, C. 4to. Part of this Play taken from *Richard Broom's Damselle*, 8vo. and *Le Malade Imaginaire*.

Town

*Town Fop, or Sir Timothy Tawdry, C. 4to.* A great part of this Play borrowed from a Play, call'd, *The Miseries of Forced Marriage*, written by *George Wilkins, 4to.*

*Widow Ranter, or The History of Bacon in Virginia, F. 4to.* This Play was Published after her Death by *G. F.* Plot from the known Story of *Cassius.*

*Young King, or, The Mistake: A Tragi-Comedy, 4to. 1683.* This Play is Dedicated to a particular Friend of hers, under the name of *Philaster.* The Design is borrowed from *Calpranedes Cleopatra.* See the History of *Alcarnenes* and *Menalippa* Part 8th.

*Younger Brother, or The Amorous Jilt, C. 4to.* This Play was Published after her Death (with her Life added) the Story was of her own Knowledge, and written above ten years before she dyed, it was much esteemed by her, and it must be owned, in spite of the ill success it met with, that there is a great deal of Wit at least in the beginning of it, the first two Acts being very well received but the tedious Scenes in Blank Verse, betwixt *Mirtilla* and Prince *Frederick*, lost the Diversion they would have given in another more easie Dress. Taken from a true Story of the Brother of Coll. *Henry Martin*, and a Lady that must be nameless. See the Novel call'd *Hafise.*

These Plays were all written between the Years 1670. and 1690.

### *Dawbridgcourt Belchier.*

THIS Gentleman writ one Interlude in the time of King *James I.* whilst he lived at *Utrecht*, in the United Provinces, which he entituled,

*Hans Beer-pot*, his Invisible Comedy of *See me, and See me not, Int. 4to. 1618.* Acted by an honest Company of Health-Drinkers, says the Title. He was an *English* Man, and in his Epistle calls it neither Comedy nor Tragedy, wanting both number of Speakers, and Parts or Acts it should have, it consisting of three Acts only.

### *Richard Bernard.*

A Gentleman that Liv'd in *Lincolnshire*, in the time of Queen *Elizabeth*, and gave us then a Translation of *Terences* Comedies, in a Language and Stile suitable to the time he Liv'd in. Pub. *The Terentius* was a *Cartbaginian* born, and brought a Slave to Rome in his Youth, there well Educated by his Patron *Terent. Seneca*, and by him made Free for his Wit, and left behind him six Comedies

(vir)



## Known AUTHORS. B. 11

(viz.) *Andrea, Adelphi, Eunuchus, Heutontimorumenos. Hecyra* and *Phormio*, the Fourth Edition in 4to. 1614. The four first of these Comedies are borrowed from *Menander*. The two last taken from *Apolodorus*. He generally brought two of *Menander's* into one of his. He was thought to have the help of *Lilius* and *Pub. Scipio*, in his Writings which he thought an Honour, not Disgrace.

### Mrs. Frances Boothby.

**W**Hether this Authoreſs be yet Living, I know not, ſhe Liv'd, and Writ in the time of King *Charles II.* a Play call'd, *Marcellia, or The Treacherous Friend*, T. C. 4to. 1670.

### Roger Boyle, Earl of Orrery.

**A** Noble Man of the Kingdom of *Ireland*, eminent both in Arts and Arms, as a Poet and as a Patron; he dyed *Octob.* 1679. and has Published theſe following Plays,

*Black Prince*: For the Story conſult *Walsinghami Hiſt. Angl. Wicarnenſis Chronicon. Polid. Virgilii. Florentii Monarch. Froiſſard Chron. de France, & d'Angleterre, Engliſh Chronicles in Reign of Edw. III.*

*Tryphon*: Conſult the firſt Book of *Maccabees, Joſephus, lib. 13. Appian de Bellis Syriacis, &c.*

*Henry V.* See the *Engliſh Chronicles* in the Reign of that King, and the Reign of King *Charles VI.* in the *French Chronicles*, as *Jean Juvenal des Urſins, Le Hiſt. de Charles VI. Mezeray, &c.*

*Muſtapha*: Conſult for the Plot *Thuanus, lib. 12. Tho. Armaus la continuacon de le Hiſt. des Tours*, and *Knowles's Turkiſh Hiſt.* Theſe four in Folio; the two firſt Published 1672. the other two in 1677.

*Guzman*, A Comedy Acted at the Theatre Royal. 1693. The Plot of this Play is taken from a Romance of that Name.

*Herod the Great*, a Tragedy, Printed 1694. I do not find that this Play was ever Acted. The Story of this Prince you will find in *Joſephus*, and his Life in *Cauſſin's Holy Court*.

Theſe two Plays are bound up with the reſt of his Plays, in fol. and tho' the Title Page tells us that the firſt was Acted, yet there is no *Drammatiſ Perſonæ* before it.

He alſo writ one other Play, call'd, *Maſter Anthony*, 4to. 1690. The Prologue to this, is the ſame of that to one of *Durſey's* Plays, call'd, *The Fool turn'd Critick*.

Samuel

*Samuel Brandon.*

**H**E Liv'd in the Reign of Queen *Elizabeth*, and writ this Play towards the latter part of her time, call'd,

*The Virtuons Oshavia*, T. C. 8vo. 1598. and tho' this Play was never Acted, yet the Author had a very good Opinion of it; and his Epistles Printed with it, Compos'd in imitation of *Ovid's* Plot from *Plutarch's* Life of *M. Antony*. See also the Life of *Augustus* in *Suetonius*. *Dion. Cassius*, &c.

*Nicholas Breton.*

**H**E has Writ and Published nothing more then this one Interlude, call'd,

*The old Man's Lesson*, and *Young Mans Love*. Interl. 4to. a very old Piece.

*Anthony Brewer.*

**A**N Author in the Reign of King *Charles I.* Published these two Plays following (*viz.*)

*The Country Girl*, C. 4to. 1647. This Play was Reviv'd just thirty years after its first Publishing, by one *Leanard*, who gave it a new Title, calling it, *Country Innocence*, or the *Chamber-maid turn'd Quaker*. 4to. 1677.

*Love-sick King*, T. C. 4to. 1655. This Play was also Reviv'd and Acted at the King's House, under the Title of *The Perjured Nun*, 4to. 1680. See *Speed*, *Polyd. Virgill*, *Gu. Malmsb. Ingulfus*, *Higden*, *Du Chesne*, &c.

*Alexander Brome.*

**H**E Liv'd in *Charles I.* time, and was a Stirring Attorney and Poet in the Royal Cause, during the Government of those Times. He Published but one Play of his own, entituled,

*The Cunning Lovers*, C. 4to. 1654. The Story of the *Cunning Lovers*, taken from the 7 *Wise Masters*. See also the Nov. of the *Fortunate Deceived*, and *Unfortunate Lovers*.

Yet he took care to give the World a Volume of Mr. *Richard Brome* after his Decease, Printed in 8vo. This Author has Published also a Volume of Poems, which he writ in the late Troublesome Times, together with Epistles and Epigrams, Translated from divers Authors, Printed about the time of the Restauration of King *Charles II.* and again 1664. Besides these, we have under his Name *Horace*, 8vo. tho' not wholly Translated by him.

*Richard Brome.*

**H**E Liv'd in the time of King *Charles I.* was servant to *Ben. Jonson*, and writ himself into Reputation by his Comedies; was Complimented with Copies of Verses, from most of the Poets of his time, and even from his Master *Ben.* His Plots are his own, and studying more Men then Books, he has not fallen into Plagiarism. Besides those Plays writ by himself, he joyn'd with *Heywood*, in a Play call'd, *The Lancashire Witches.* His Plays, in all fifteen, as they were Published follow (*viz.*) *City Wit*, or *The Woman wears the Breeches*, *Court Beggar*, *Damoysele*, or *The New Ordinary*, *Mad Couple well Match'd*; Reviv'd under the Title of *Debauchee*, or *The Credulous Cuckold*, 1677. Novella: These five are Printed together in one Vol. 8vo. 1653.

*Covent Garden Weeded*; *English Moor*, or *The Mock Marriage*; *Love-sick Court*, or *The Ambitious Politick*; *New Academy*, or *The New Exchange*; *Queen and Concubine*: These five are Printed in another Vol. 8vo. 1659.

*Antipodes*, C. 4to. 1640. *Jovial Crew*, or *The Merry Beggars*, C. 4to. 1659. Revived and Reprinted 1686. *Northern Lads*, C. 4to. 1663. Revived and Reprinted 1684. with new Prologue and Epilogue. *Queens Exchange*, C. 4to. 1657. *Sparagus Garden*, C. 4to. 1640. Most of these Plays were Acted with general Applause.

*Fulk Grevile*, Lord Brook, see *Grevile*.

*Ruben Bourne.*

I Can say no more of this Author, but that I'm inform'd he is or lately was of one of the Temples, and has a Play in Print under this Title:

*The Contented Cuckold*, or *The Womans Advocate*, 4to. C. 1692. This Play was never Acted, but Dedicated to his Worthy Friends *John Huxly* of *Wyerhall* in *Edmonton*, in the County of *Middlesex*, Esq; and *Richard Andrews* of the same Gentleman.

*Henry*

*Henry Burkehead.*

**T**HIS Author was a Merchant in *Bristol*, in the Reign of King *Charles I.* his Play call'd,  
*Colas Fury, or Lyrindas Misery, T. 4to.* was never Acted, it represents the Troubles of *Ireland* under feigned Names.

*Henry Burnel, Esq;*

**A** Gentleman that Liv'd in *Ireland* in King *Charles I.* time, Writ a Play call'd,  
*Landgartha, T.C. 4to. 1641.* Acted at *Dublin* with good Applause and some time after Printed there. The Plot which is founded on the Conquest of *Fro* (and call'd by our Author *Frollo*) King of *Suethland*, by *Regner* King of *Denmark*, which the Repudiation of *Landgartha Q.* to *Regner*. See *Krantzius, Lib. 4. c. 6. Jo. Magnus, Lib. 17: cap. 4, 5. & Saxo Gramat. Lib. 9.*

## C

*Lady Elizabeth Carew.*

**T**HIS Lady lived in Queen *Elizabeth's* Reign, and has left behind her a Tragedy call'd,

*Mariam the Fair Queen of Fury, 4to.* There is another Tragedy written by *Portage*, more Modern, on the same Subject, call'd, *Herod and Mariamne*. Plot taken from *Joseph. Hist. Jews, lib. 14. & 15. Salian. Tom. 6. A. M. 4012. Torniel. Tom. 2. A. M. 4026, &c.*

*Thomas Carew.*

**O**NE of the Gentlemen of the Bed Chamber, and Sewer in Ordinary to King *Charles I.* by whose command, and the Assistance of *Inigo Jones*, he compos'd a Masque, called,

Cælum

*Cælum Britannicum*, 8vo. performed in the Banqueting House at White-Hall, by his said Majesty, King Charles I. and his Nobles, An. Dom. 1633. (Mr. Hen. Lawes, one of the King's Private Musick, and Gentleman of the Chappel Royal, set all the Musick to the same. This Author Published a Volume of Poems and Songs, which have been divers times (with this Masque) Reprinted, the last Edition, 1670.

Lodowick Carlell, Esq;

THIS Gentleman was an Old Courtier, and liv'd in the Time of both the King Charles's, and posselt the Places of Gentleman of the Bowes to King Charles I. and of Groom of the King and Queen's Privy-Chamber. He has Publish'd Eight Plays (*viz.*)

*Arviragus and Philicia*, in Two Parts, T. C. 12°. 1639. (revived since with a new Prologue writ by Mr. Dryden, and spoke by the famous Actor, Mr. Hart. For the Story on which this Play is grounded, see *Geof. Monmouth*, lib. 4. c. 16. *Pol. Virgil*, lib. 2. *Matth. West.* pag. 93. *Grafton*, Part 7. pag. 77.

*Deserving Favourite*, T. C. 8vo. 1659. This Play was represented before King Charles I. and his Queen at White-Hall, and often in Black-Fryars, with great Applause.

*Fool would be a Favourite*; or, *The Discreet Lover*, 8vo. 1657.

*Osmund the Great Turk*; or, *The Noble Servant*, Tragedy, 8vo. 1657. (The Action of this Play is, the taking of Constantinople, in the Year 1453. See *Knolles's Turkish Hist.* in the Life of Mahomet II. *Bandello's Novels*, Tom. 1. *Hist.* 2. *Lipsii Monita*, lib. 2. Cap. 9. *Artus le Contin. de l'Hist. des Turcs*. Lib. 11. This Play, with the two preceding, are Printed together in 8vo. 1657.

*Passionate Lover*, in Two Parts, T. C. 8vo. 1655. This Play was published by Mr. Alex. Gough, it having been before twice presented before the King and Queen's Majesties at Somerset-House.

*Heraclius, Emperor of the East*, Trag. 4to. 1664. This translated from the French of Monsieur Corneille, was designed by the Translator for the Stage, but never Acted. See *Zonar*, *Baronius*, &c.

James Carlile.

HE was born, as I'm informed, in Lancashire, he first appear'd in the World as a Player, and gave no small Promises of making considerable Progress in that way; he left the Stage while he was yet young, and took to the Wars; got no little Reputation in the Irish Expeditions under his Present Majesty, and with his Brother, lost his Life in the Bed of Honour. He gave us a Play called, *The*

*The Fortune Hunters* ; or, *Two Fools well met*. Com. 4to. This was Acted with Applause, as it has been lately revived by the Patentees Company.

*Richard Carpenter.*

THIS Author lived in the latter end of King *James I.* and the beginning of King *Charles I.* Publish'd one Play called, *The Pragmatical Jesuit new Leaven'd*, 4to. A Play tends to Morality and Vertue ; so 'tis doubted whether the Author was not a Divine, there being Three Sermons Publish'd under the same Name, in the latter end of the Reign of King *James I.*

*George Cartwright.*

OF this Gentleman I can only say, that he liv'd at *Fulham*, and that he has writ a Play called, *Heroick Love* ; or, *The Infanta of Spain*, a Tragedy, dedicated to King *Charles II.* and Printed, *London*, 1651. 8vo.

*William Cartwright*

THE Name of our Author's Father and Place of Nativity, are differently Related by Mr. *Wood*, (a) the late Antiquarian in his *Antiquit. Oxon.* and (b) Mr. *Loyd* in his *Memoirs*, the first making him *Gloucestershire*, and the latter *Oxfordshire* ; but all agree he was brought up a King's Scholar at *Eaton*, under Dr. *Olbaston*, and chose Student of *Christ-Church-Colledge* in *Oxon*, where he pass'd thro' his Degrees of Bachelor and Master of Arts : The House made choice of him for *Proffor*, and was admitted by the University with Mr. *Wake* of *Magdalen Colledge* in the Year 1643. in the Winter that Year he Dy'd of a Malignant Fever, and lies Buried in the *South Isle* of that Church. He was belov'd by the King and Queen, and lamented by all his Acquaintance and Friends. He was expert in the *Latin*, *Greek*, *French*, and *Italian* Tongues ; was extream modest, as well as handsome ; and admired, not only by his Acquaintance but Strangers. Ben. *Johnson* among the rest writ in his Praise ; and Bishop *Fell* gives him the highest, if not Hyperbolicall Praise, insaying, *He was the utmost that Man could come to.* He writ four Plays, viz.

*Lady Errant*, a Tragi-Comedy, 8vo. 1657. This was esteem'd by many about that time a good Play.

(a) *Antiquit. Oxon.* p. 274.

(b) *Lloyd's Memoirs*, p. 422.

Ordinary,

*Ordinary*, a Comedy 8vo. 1657. Part of the first Act is inserted in a Book call'd, *Wits Interpreter*; as a Love Dialogue, under the Title of the *Old Widow*, p. 81.

*Royal Slave*, a Tragi-Comedy, 8vo. 1651. This Play was first presented to the King and Queen, by the Students of *Christ-Church-Colledge, Oxon*, Dr. *Busby*, late Schoolmaster of *Westminster*, acting a part therein; and afterwards at *Hampton Court*, to both Their Majesties, by the Players, at the Queens Command; and tho' the Poet gave equal Instructions, the *Students* carried the Prize.

*Seige*, or *Loves Convert*, a Tragi-Comedy, 8vo. 1651. Occasion in *Plutarch's Life of Cymon*, and part from *Boccaces Novels*, Day 9th. Nov. 1st.

These Plays are Printed together with his Poems in 8vo. where you may find most of the Wits in the University appear with Copies of Verses, to shew the great Esteem they had for him.

Our Author has also extant other Pieces, viz. a Sermon Printed 1652. a Latin Book entituled, *Dies in Mense Novemb. maximæ notabiles Coronam*, &c. 1671.

### Robert Chamberlain.

THIS Author Liv'd in the time of King *Charles I.* and Writ a Play call'd,

*The Swaggering Damsel*, a Comedy 4to. 1640. Whether ever this Play was Acted I cannot learn, nether can I say it deserved Acting.

### William Chamberlain.

A Doctor of Physick who Lived and Dyed in *Shaftsbury* in *Dorsetshire*, was an old Cavalier, and had received several Marks of his venturing in those Wars. He gave us a Testimony of his Poetick Capacity in an Heroick Poem, entituled *Pharonida*, 8vo. 1659. and since has appeared in Prose, with the Title of *Eromena*, or *The Noble Stranger*, a Novel, 1683. He writ but one Play Printed, call'd,

*Loves Victory*, a Tragi-Comedy, 4to. 1658. This has appeared since under a new Title and Acted, call'd, *The Woman led by the Nose*, or *A Poet's Revenge*, 4to. 1678.

## George Chapman.

**T**HIS Poet Flourished in the latter part of the Reign of Queen Elizabeth and King James I. He was received among the foremost of the Poetick Writers of that Age, for his Translations, as well as Original Writings. He joyn'd with Ben. Johnson and Marston, in the Composing one Play call'd, *Eastward Hoe*. He also Translated all *Homer*, *Hesiod*, and *Musaeus*, which Works were esteemed well done in that Infancy of Translation: His Plays which follow, are 18 in Number.

*All Fools*, a Comedy, 4to. 1605. Then accounted a good Play; it is Built on Terence's *Heautontimorumenos* or Self-Denyer, and was Acted before King James I.

*Alphonfus Emperor of Germany*, a Tragedy 4to. 1654. Plot from *Chron. de Rebus Germanicis*, see also Reynolds on the *Passions*, Warton's *Hist of Man*, Mariana de Reb. *Hist. lib. 13. c. 10. Hist. Generale d'Espagne, lib. 12.*

*Blind Beggar of Alexandria*, a Comedy, 4to. 1598. Acted by the Earl of Nottingham, then Lord High Admiral his Servants; this Play is neither divided into Acts nor Scenes.

*Bussy d'Amboise*, a Tragedy 4to. This hath been presented formerly at St. Pauls, and since the Restauration by the Kings Servants with good Applause. Plot from the *French Chron. Hen. III. Thomas, Desferres, & Rosssets Hist. Trag. de notre temps*, (under the names of *Lysis* and *Silvie*) *Hist. 17. p. 363.*

*Bussy d'Amboise his Revenge*, a Tragedy, 4to. 1613. This Play met not with that Esteem as the former, nor is it founded on so great Truth as the other.

*Conspiracy and Tragedy of Charles Duke of Byron*, Marshal of France, two Plays 4to. 1608. For the Plot which is founded on History, see *Davilas Hist. France*, *Mezeray* and other *French Chron* in the time of *H. IVth of France*.

*Caesar and Pompey*, a Tragedy, 4to. 1631. Divers are the Authors that have treated on this Story, as *Lucan* in his *Pharsalia*, *Svetonius* in the Life of *Julius Caesar*, *Plutarch*, *Vill. Paternulus Florus*, *Dion*, &c.

*Gentleman Usher*, a Comedy 4to. 1606. A Play which deserves no great Commendation, and I question whether ever 'twas Acted.

*Humorous days Mirth*, a Comedy, 4to. 1599. A Play of indifferent Repute, but entituled, *A Pleasant Comedy*, as it has been sundry times Publickly Acted by the Right Honourable the Earl of Nottingham, Lord High Admiral's Servants.

Masq



*Masque of the Middle Temple and Lincolns-Inn, 4to. 1614.*

This was presented at Court before the King, at the Celobration of the Nuptials between the *Palgrave* and the Princess *Elizabeth*, Mr. *Inigo Jones* was the Engineer to order the Machines and Decoration of the Scenes.

*May-Day, a Comedy 4to. 1611.* Divers times Acted with good Applause.

*Monsieur d'Olive, a Comedy, 4to. 1606.* This Play was often Acted by her Majesty's Children with good Success.

*Revenge for Honour, a Tragedy, 4to. 1654.* When the *Nursery* Acted in *Barbican*, since the Restauration they sometimes made use of this Play.

*Temple, a Masque, 4to.* As I Conjecture, may be the same with that before of the *Middle Temple, and Lincolns-Inn*; Mr. *Langbain*, nor any other that I could ever learn, having seen any of this Title.

*Two Wise Men, and all the rest Fools, 4to. 1619.* Mr. *Langbain's* former Remark on this Play was, that it exceeded in the Number of Acts any Play of what Language whatever. But if he had seen the *Spanish Bawd*, either in the Original, or the Folio Edition in *English*, he might have found one with three times as many Acts; the Prologue and Epilogue of this Play are both writ in Prose, as was sometimes used in those times: Mr. *Chapman's* Name not being to the Title of this Play, it's a question whether it be really his, tho' former Catalogues make it so.

*Widows Tears, a Comedy, 4to. 1612.* Plot from *Petronius Arbiter*. See also the *Ephesian Matron*, Printed in 8vo. 1668.

*Eastward Hoe, a Comedy, 4to. 1605.* This was his but in part, *Ben Johnson* and *Marston* having joyned with him in it; 'twas thought worth the reviving by Mr. *Tate*, our present Poet Laureat, who gives it the Title of *Cuckolds-Haven*.

### Colley Cibber.

**A**N Author now Living, he is of Foreign Extraction, his Father being a Native of *Holstein*, and a very skilful Statuary. I cannot understand that his Education ever reached either of the Universities; he having been early by his Fancy led to the Stage, tho' it was not till the division of the Houses that he made any considerable Figure there, and then he at once exerted both the Poet and the Player, in his first Play call'd, *Loves last Shift*, and in the part of *Sir Novelty fashion*, which he played himself, and so encreased both his Profit and his Reputation; he has already Published two Plays of something a different Character, of which in their Order.

*Loves last Shift, or The Fool in Fashion*, a Comedy, Acted at the Theatre Royal by his Majesty's Servants. London, Printed 1696. 4to. And Dedicated to Richard Norton of Southwick, Esq.

In the Epistle our Author informs us that the usual Enmity at the Success of an unknown Author, had produced some Surmises that this Play was not his own; but he assures his Patron, that he should think he affronted him, if he should dedicate a Play to him that he could not entirely call his own; no part of this, either of the Plot or the Expression being borrowed from either the Dead or the Living. He indeed took a very rational Way to that Success, which his Epistle lets us know this Performance of his met with, by making use of the extensive Acquaintance of Mr. Southern. For that Author that will stand on the bare Merit of his Play, may satisfy himself in its Justness and Perfection, but will seldom or never reap that Profit from his Labours, that will answer either his Hopes or his Merit. Being sensible of this, I suppose Mr. Cibber took care to engage the Interest of a great many, by obliging their Vanity, in submitting his Play to their Perusal and Censure; for there is no Complement so prevailing with Mankind, as that which is made to their Wit.

Mr. Cibber has taken Care to avoid the Guilt of an unconfessed Theft, in avowing his Innocence, only so far as he could remember. The Plot indeed seems to be new, as it is surprising and admirable; but some of the Criticks will have it founded on a very great improbability, viz. on Loveless's not knowing his Wife. Tho' it may be urged in defence of it, That young Worthy's Confirmation of her Uncle's former Account of her Death might very much contribute to his being impos'd on. But were this insufficient, yet the Beauty of the Incident, and the excellent Moral that flows from it, abundantly outweigh the Fault. The Characters of Sir Novelty, Snap, Narcissa, and the Elder Worthy, seem to be good Copies of Sir Fopling, Jerry in Love for Love, Setter in the Old Batchelor, &c. Of Melantha in Marriage a la Mode, &c. and Vain-love in the Old Batchelor.

*Womans Wit, or The Lady in Fashion*, a Comedy acted at the Theatre Royal by his Majesty's Servants, 4to. 1697.

This Play is much short of the former in the Easiness of Wit and Style, as in the Artful working up of the Plot. The Characters of Rakeish, Father and Son, with the Plot of their Walk, is much borrowed from the *Fortune Hunters*; from *Otway's Dare Devil*; from Sir Thomas Revel and his Son in *Greenwich-Parke*; and indeed among the other Characters there is not much new.

## Sir Aston Cockain.

**T**HIS worthy Knight lived (about the Restoration) at his Seat at *Ashbourn*, a Market Town in *Derbyshire*, his Family Ancient, pretending an Alliance with \* *William* the First: He had Education in *Trinity Colledge* in *Cambridge*, made the *Tour of France and Italy* in his Five and Twentieth Year, finishing it in the Year 1632. † Poetry being his darling Study. Among other Pieces, he has left us Three Plays and a Masque, of which in their Order.

*Masque*, presented at *Berthie* in *Derbyshire*, 1639. before the then Earl of *Chesterfield*, on a Twelfth-Night, his Two Sons acting Parts in the same.

*Obstinate Lady*, a Comedy, 8vo. 1658, This Play seems a meer Imitation of *Massenger's Very Woman*.

*Ovid's Tragedy*, 8vo. 1669. Some part taken from his *Elegies*, and part from *Il Atheisto Fulminato*, an Italian Play.

*Trappolin supposed a Prince*, a Tragy-Comedy, 8vo. 1658. Plot from *Trapolén credulo Principe*, which he owns to have seen acted at *Venice*. It has been revived by Mr. *Tate*, and acted in the Year 1685. by the *Dukes Servants* in *Dorset Garden*.

*Thersites*, and *Tyranical Government*, which may well be supposed to be none of his, tho' placed to him by *Winstanly* and *Philips*, you may find it in their Alphabet among the Anonymous Plays. These are all printed with his Poems, Epigrams, &c. in 8vo.

*William Congreve.*

**A** Gentleman now living, who derives himself from an Ancient Family in *Staffordshire* of that Name. His Politer Knowledge he owes to *Dublin Colledge*, from whence being returned to *England*, his first Applications were to the Law. But Mr. *Congreve* was of too delicate a Taste, had a Wit of too fine a turn, to be long pleas'd with that crabbed, unpalatable Study; in which the laborious dull plodding Fellow, generally excels the more sprightly and vivacious Wit; for the Law is something like Preferment at Court, won by Assurance and Assiduity; this concurring with his Natural Inclinations to Poetry, diverted him from the Bar to the declining Stage, which then stood in need of such a Support; and from whence the Town justly receiv'd him as *Rome's other Hope*.

*Rochefoucault* truly observes, that Merit alone will never make a

\* *Cockain's Epig. Lib. 2. Epig. 7.* † See his Poems p. 93. and 118.

Heroe, without the friendly Assistance of Fortune; and therefore Mr. Congreve must be said to be as much oblig'd to her for his *Success*, as to Nature for his *Wit*, which truly deserv'd it, and of which all those that read his Plays, must allow him a more than ordinary Share. And indeed he took the most certain way to make sure of *Fortune*, by the Intimacy he contracted with the most active part of the *establish'd* and *receiv'd* Wits and Poets of the Age, before he ventur'd his Reputation to the Publick. For as a celebrated French Writer has observ'd, an Author should never expect to raise his Fame in the World, from an unknown State, by the Single Force of his own Genius, and without the Help and Concurrence of the Men of Wit, that have an Influence over the Opinion of the World in things of that Nature. But then on the other side, it must be confess'd, that his Merit was certainly of more than ordinary Power, to oblige them to forget their habitual *Ill-Nature*; and criminal Emulation or Jealousy (to give it no worse Name) of all those, whom they have any Cause to fear, will once prove any considerable Rivals in their Fickle Mistress, *Fame*. Mr. Congreve has already given us Four Plays, of which in their Alphabetical Order.

*The Double Dealer*, a Comedy, Acted at the Theatre Royal by their Majesties Servants, 1694. 4to. and Dedicated to the Right Honourable *Charles Montague*, Esq. one of the Lords of the Treasury. This Play not meeting with that Success as was expected, the Author, as Poets are generally apt to do, engages a little too violently in a Defence of his Comedy. The Character of *Maskwell* I take to be an Image of *Vernish* in *The Plain Dealer*.

*Love for Love*, a Comedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1695. 4to. and Dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*. This Play, tho' a very good Comedy in it self, had this Advantage, that it was Acted at the Opening of the New House, when the Town was so prepossess'd in Favour of the very Actors, that before a Word was spoke, each Actor was Clapt for a considerable Time. And yet all this got it not more Applause than it really deserv'd: For there is abundance of Wit in it, and a great deal of diverting Humour. The Characters are justly distinguish'd, and the Manners well marked. Yet in the Plot he has not given himself the Pains of avoiding that so often repeated Improbability of Marrying in Masques and Disguises, which Mr. *Tattle*, nor Mrs. *Frail* had Sense enough to avoid, if we may judge by the rest of their Characters; yet it must be own'd, that he has much better prepar'd this Incident to gain it, at least some shew of Probability, than in the *Old Bachelor*, or than I have generally met with in other Plays. I leave the nicer Critics to decide whether the unravelling of the Plot, and the Conduct of *Angelica* in it, be extremely just or no: I shall

shall only say it pleas'd, and that is a considerable Defence, what-  
ever some may think to the contrary.

*The Mourning Bride*, a Tragedy, Acted at the Theatre in *Little  
Lincolns-Inn-Fields*, by His Majesty's Servants, and Dedicated to  
her Royal Highness the Princess *ANN* of *Denmark*, 1697. 4to  
This Play had the greatest Success, not only of all Mr. *Congreve's*,  
but indeed of all the Plays that ever I can remember on the Eng-  
lish Stage, excepting none of the incomparable *Otway's*; and if  
what Dr. *Blackmore* says of it be true, it deserved even greater than  
it met with; for the learned Doctor in the Seventh Page of his  
Preface to *King Arthur*, says thus:

— Since the writing of this, I have seen a Tragedy, called,  
*The Mourning Bride*, which I think my self obliged to take No-  
tice of in this Place. This Poem has receiv'd, and, in my Opi-  
nion, very justly, universal Applause; being look'd on as the  
most perfect Tragedy that has been wrote in this Age. The *Fa-  
ble*, as far as I can judge at first sight, is a very Artful and Ma-  
sterly Contrivance; the *Characters* are well chosen, and well de-  
lineated; that of *Zara* is admirable. The Passions are well  
touch'd, and skilfully wrought up. The *Distion* Proper, Clear,  
Beautiful, Noble, and Diversified agreeably to the Variety of the  
Subject. Vice, as it ought to be, is punish'd; and oppress'd In-  
nocence at last rewarded. Nature appears very happily imitated  
excepting one or two doubtful Instances, thro' the whole Piece;  
in which there are no immodest Images, or Expressions; no  
wild, unnatural Ranr, but some few Exceptions being allow'd,  
all things are Char, Just, and Decent. This Tragedy, as I said  
before, has mightily Obtain'd, and that without the unnatural,  
and foolish Mixture of Farce and Buffoonry; without so much  
as a Song or a Dance to make it more agreeable. By this it ap-  
pears, that as a sufficient Genius can recommend it self, and fur-  
nish out abundant Matter of Pleasure and Admiration, without  
the poultry Helps above named: So likewise, that the Taste of the  
Nation is not so far deprav'd, but that a Regular and Chast Play,  
will not only be forgiven, but highly applauded.

Thus far the Learned Doctor, of whom I will not say, as the  
*Plain Dealer* says of my Lord *Plausible*, That rather than not *Flat-  
ter*, he will Flatter the Poets of the Age, &c. Yet I must needs  
say, so very great a Commendation, will make some of the Censu-  
rious Criticks imagine what it was that oblig'd him to take such  
particular Notice of this Play; which, tho' I should be never so  
willing to allow a Place in the first Form, yet I can never prefer it  
to the *All for Love* of Mr. *Dryden*, *The Orphan*, and *Venice Preserv'd*  
of Mr. *Otway*, or the *Lucius Junius Brutus* of Mr. *Lee*, either in  
true Art in the Contrivance and Conduct of the Plot; or the  
Choice and Delineation of the Characters for the true End of Tra-

gedy, *Pitty* and *Terror*; or the *true* and *natural* Movement of the Passions, in which Particular, none of the Ancients (I was going to say equal'd, but I will boldly say) surpass'd our English dead Bards in those Plays, and our living Poet in this of his that I have mention'd. Or the *Distign*, either in regard to its *Propriety*, *Clearness*, *Beauty*, *Nobleness*, or *Variety*. Let any impartial Judge read but *All for Love*, and tell me if there is or can be a Style more Pure, or more Sublime, more adapted to the Subject in all its Parts: And I believe, notwithstanding all that some Gentlemen have urg'd against the Language in *Otway's* Plays, it seldom wants any of those Qualities that are necessary to the Perfection of the Piece he has undertaken; he has seldom given us any Persons of Kings or Princes, and if his Stile swell not so much in the Mouths of those of a Lower Degree, whom he has chosen, it was because he had too much regard to the Nature of the Person he introduces. And in *Lee* (with the *Critic's* permission let me speak it) you find always something Wildly Noble, and Irregularly Great; and I am unwilling, with some, to think his Stile puffie or tumid; I'm sure in his Play of *Lucius Junius Brutus* he is generally Just, both in his Thoughts and his Expressions; and it is rather for want of a true Taste of him, than his want of Merit, that he is condemn'd in that Play, I mean, if there be any that do not exempt that from the Faults of his other Plays.

I urge not this as any Reflection on Mr. *Congreve's* Performance, for which I have all the just Value the Merit of the Play commands; but to do Justice to his great Predecessors on the Stage, at the depressing whose Praise, the Doctor, both in this and his former Preface, seems rather to aim, than at the raising that of Mr. *Congreve*. No, had I a mind to exert the *Critic*, I might, like many other of that Denomination, urge those Defects that either the Malice, or too nice Palate of others have discover'd in the Play itself. But I think 'tis a very ungenerous Office (and not to be excus'd by any thing but some extraordinary Provocation) to dissect the Works of a Man of Mr. *Congreve's* undoubted Merit, when he has done his Endeavour to please the Town, and so notoriously obtain'd his End; and when the Faults that may perhaps be found in 'em, are of a Nature that makes them very disputable, and in which both his Predecessors and Contemporaries have offended; and I suppose he does not pretend to infallibility in Poetry. But tho' I purposely omit all Critical Reflections, yet the Duty of this Undertaking, and the Foundation I build on, obliges me to examine what he may have borrowed from others; which indeed is not much, tho' the Incident of the Tomb, seems to be taken from the Meeting of *Artaban* and *Eliza*, at the Tombe of *Tydidates*, in the Romance of *Cleopatra*. And *Zara* has many Features resembling *Nourmahad* in *Aurange Zebe*, and *Atterria* in the *Indian*

Emperor,

Emperor; I know some will have the whole Play a kind of a Copy of that; but I confess I cannot discover likeness enough to justify their Opinion: unless it be *Zara's* coming to the Prison to *Osmih*, as *Almeria* does to *Cortex*. I believe our Poet had the *Bajazet* of *Racine* in view, when he formed his Design, at least there is as much Ground for this as the former Opinion. *Perez* resenting the Blow the King gave him, is like an Incident in *Cesar Borgia*; but the *Spaniard's* Revenge is more generous, and less cruel than that of the *Italian*.

Thus much for the *Mourning Bride*, of which, if I may be allow'd to speak my impartial Sense, I must needs say, that in spite of its Excellence, it discovers Mr. *Congreve's* Genius more inclin'd and turn'd to Comedy, than Tragedy, tho' he has gain'd an uncommon Praise for both; however, it being his first Poem of that Kind, it promises more perfect Products hereafter; and for which all Lovers of Poetry long with Impatience.

*Old Batchelor*, a Comedy, Acted at the Theatre Royal by their Majesties Servants, and Dedicated to the Right Honourable *Charles Lord Clifford*, of *Lanesborough*, 1693. 4to. This Comedy was Acted with so general an Applause, that it gave both Fame and Fortune to our Author; at once made him known to the Town, and to an Honourable *Mecenas*; who, to the Satisfaction of all Lovers of Learning, Wit, and Poetry, has ever since prov'd a generous Friend to our Poet. The *Old Batchelor* was usher'd into the World with several Copies of Verses of his Friends, and which the Merit of the Play abundantly justifies: For there's a genteel and sprightly Wit in the Dialogue, where it ought to be; and the humorous Characters are generally within the Compass of Nature, which can scarce be truly said of those of several Poets, who have met with Success enough on the Stage. *Bluff* seems an Imitation of the *Miles Gloriosus* of *Plautus*; of *Bounce* in *Greenwich Park*; and *Hackum* in the *Squire of Alsatia*, &c. The Incident of *Sir Joseph Wittoll's* Marrying *Sylvia*, and *Captain Bluff, Lucy*, in *Masques*, has been too often an Incident on the Stage, since I'm confident it was scarce ever done in reality. Some other Characters are not entirely new, but that is very excusable in a Young Poet, especially in a Play, which I have been assur'd was writ, when our Author was but Nineteen Years Old, and in nothing alter'd, but in the Length, which being consider'd, I believe few Men that have writ, can shew one half so good at so unripe an Age.

Edward Cook, Esq.

THIS Gentleman, only known to me by a single Play, never Acted, but Printed, (viz.)

Love's



*Love's Triumph*, or *The Royal Union*, a Tragi-Comedy, 4to. 1678.  
Plot from *Cassandra*, Romance, Part 5. Book 4.

### John Cook.

**T**HIS Author has but one Play in Print, called,  
*Green's Tu Quoque*, a Comedy, 4to. Publish'd with a Preface by  
*Tho. Heywood*, who says in his \* Epistle, That it pass the Stage with ge-  
neral Applause, and that the Title had its Name in regard that excel-  
lent Commedien, *Thomas Green*, Acted the chief Part in it, whose  
general Repartee to all Complements was, *Tu Quoque*; and gives  
him this Character, That there was not an Actor of his Nature in  
his time, of better Ability in Performance of what he undertook,  
more applauded by the Audience, of greater Grace at the Court,  
or of more general Love in the City. The Printed Copy is not di-  
vided into Acts, but has since King *Charles* the Second's Restaura-  
tion, been Revived and Acted with good Applause.

### John Corey.

**A** Gentleman that has set together a Play, called :  
*The Generous Enemies*, or *The Ridiculous Lovers*, a Comedy,  
Acted at the Theatre Royal, 4to. 1672. This Play is patch'd up out of  
four several Poets: The chief Design is borrowed from *Quinault's La*  
*Genereuse Ingratitude*; that of the *Ridiculous Lovers* from *Corneille's*  
*D. Bertram de Cigarral*, which is also founded on the *Spanish Play*,  
*Entre bobos anda el juego*; *Bertran's* Testy Humour is partly borrowed  
from *Randolph's Muses Looking-Glass*, Act 2. Scene 1. and Act 3. Scene  
3, and 4. and the Quarrel betwixt him and *Robatzi*, Act 5. wholly  
stollen from *Love's Pilgrimage*, Act 2, Scene 1. Act 3. Scene 3.

### Charles Cotten, Esq.

**A** Gentlemen of a good Family in *Staffordshire*, who has written  
many Originals besides Translations, but nothing with more  
Success than his Burlesque on *Virgil*, in Imitation of the *French*  
*Scarron*; among the rest, he translated one of *Corneille's* Plays,  
called,

*Horace*, T. 4to. 1671. This Play has been translated by Two other  
Hands, viz. *Sir William Lower*, and *Mrs. Katharine Phillips*; but

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\* Heywood's Epistle to the Reader.



this has been accounted equal to *Madam Phillips's* Translation, and far to exceed that Version of *Sir William Lower*. For the Plot consult *Livii Hist. Lib. 1. L. Florus, Lib. 1. C. 3. Cassiodorus, Dionysius Hallicarnassus, &c.*

This Author has publish'd (besides this Play) divers other Pieces; as a Volume of *Poems* on several Occasions, 8vo. 1689. *The Compleat Angler*, being a Second Part of that Book on the same Subject written by Mr. *Isaac Walton*, 8vo. 1676. in which Book are excellent Instructions how to Angle for a *Trout* or *Grayling* in a clear Stream. *The Wonder of the Peak*, a Poem, 8vo. 1681. *Scaronides*, or *Virgil Travestie*, a Mock Poem on the 1st and 4th Books of *Virgil's Aeneid*, 8vo. 1678. And one more attributed to him, tho' his Name not thereto, called, *The Scoffer Scoft*; which are several of *Lucian's Dialogues* put into Burlesque Verse, Printed 8vo. 1675.

*Abraham Cowley.*

THIS eminent Author was Born in *London*, 1618. at Ten Years Old (whilst he was a *Westminster Schollar*) he writ the Tragical Story of *Pyramus* and *Thisbe*; at Twelve that of *Constantia* and *Philetus*. By Thirteen he had published several Poetical Pieces. From a Boy he was very Studious, and his Chance lighting on *Spencer's Fairy Queen*, rous'd his Inclinations to Poetry, which never forsook him till he Died. Whoever would read a just Account of his Life, will find it admirably writ by the present Bishop of *Rocheester*. He Died of a Stoppage in his Breast and Throat, having lain ill a Fortnight; and was Buried the 30th of *August*, 1667. in *Westminster-Abbey*, next *Chaucer*, and near *Spencer* and *Drayton*, with a neat Marble Monument erected (as the Inscription informs us) to him, by the late Duke of *Buckingham*. He has publish'd Three English Plays, of which in their Order.

*Cutter of Coleman-Street*, a Comedy, 4to. 1663. This Play was Represented at the Duke's Theatre in *Salisbury-Court*, with good Applause; yet met with Opposition by some few, who at that time envied the Author for his Loyalty to his Prince, but was afterwards Acted with universal Applause, it being a revis'd Comedy, and much alter'd and enlarg'd from that Mr. Cowly had about Ten Years before hastily drawn up, under the Name of the

*Guardian*, a Comedy, 4to. 1650. Acted several times privately during the Prohibition of the Stage; as also at *Cambridge* before Prince *Charles*, and after the Restauration publicly Acted at *Dublin* with good Applause.

*Love's*

*Love's Riddle*, a Pastoral Comedy, 4to. 1633. This Play was written in the Author's Youth, whilst a King's Schollar at *Westminster*, first printed with his *Poetical Blossoms*; and since that, in the Second Volume of his Works.

In any of his Plays he cannot be taxed with borrowing from any other.

The Works of this admirable Author are eminent enough to the Ingenious, so needless to be here characteriz'd. He left Two Volumes in Folio, Verse and Prose, also a Volume in 8vo. Entituled, *Poemata Latina*. It is a great Pity he liv'd not to finish that incomparable Epick Poem of *Davidis*, being only Four Books of the Troubles of *David*; which he design'd to extend in all, to Twelve. For his Life and Works I refer you further, to Dr. *Sprat*, Bishop of *Rochester*'s Account thereof.

### Robert Cox.

THIS Author was a celebrated Comedian in King *Charles* the First's time: On the Suppression of the Stage he made several Drolls, and, with his Companions, Acted them by stealth, both in *London* and the Country Towns: He Acted the chief Parts himself, and so very naturally, that at *Oxon* he gain'd great Applause. He publish'd one Interlude, called,

*Alceon and Diana*, Interl. 4to. The Plot from *Ovid's Metamorph.* This, with some Drolls of his, may be found a second time printed 1656. in 4to. the first Edition being printed for the Author's own Use, and in the Year 1673. they were again printed, with other Drolls collected by *Kirkman*, under the Title of *Sport upon Sport*, 8vo.

### John Crown.

A Gentleman yet living, whose Father having ventured most of his Estate (which was considerable) in a Foreign Plantation, that was afterwards taken by the *French*, and all King *Charles's* Reign neglected, he took, by the Encouragement of the late famous Lord *Rochester*, to Dramatick Writing, and has perform'd very well both in Tragedy and Comedy; tho', with Mr. *Langbain*, I look on Comedy to be his Talent; he has given us a Proof of his Ability in these following Plays:

*Ambitious Statesman*, or *The Loyal Favourite*, a Tragedy, 4to. 1679. Acted at the Theatre Royal, and Dedicated to her Grace the Dutchesse of *Albermarle*. This Play met not with the Applause the Author and his Friends expected. For the Plot, See *De Serres*, *Maximæ*, and other *French* Chronicles,

Andiq.

*Andromache*, a Tragedy 4to. 1657. Acted at the Duke's Theatre in Dorset-Garden. This Play was translated from the *French* of Monsieur Racine, by another Hand, into Prose, and turn'd into English Verse by Mr. Crown, as he owns, and tho' the Original is well esteem'd, yet this had not its expected Success on our English Stage. It seems founded on *Virgil*, *Lib. 3. Ver. 292.* and in some things the Author follows the *Andromache* of Euripides.

*Calligula*, Emperor of Rome, a Tragedy, London, Printed 4to. 1698. Acted at the Theatre Royal, by his Majesties Servants. For the Plot consult *Suetonius* in his Life: for the Poet has very nicely follow'd his Character given us by that Author.

*Calisto*, or, *The Chast Nymph*, a Masque, 4to. 1675. This was writ by the Command of her late Majesty, and often times represented at Court, by Persons of great Quality, with Songs between the Acts. The Foundation from *Ovid Metam. Lib. 2. Tab. 5. 6.*

*Charles the Eighth of France*, or *The Invasion of Naples by the French*; an Hist. Tragedy 4to. 1680. writ in Heroick Verse; Acted at the Duke's Theatre in Salisbury-Court. Plot taken from *Guicciardine's Hist.* *Philip de Comines's Memoires: Andre de la Vigne*, and other French Chronicles in the Reign of *Charles VIII.*

*City Politicks*, a Comedy, 4to. 1683. Acted at the Theatre Royal in Drury-Lane, with good Applause. This Play the Whiggish Party in those times took to be a severe Satyr on them.

*Country Wit*, a Comedy, 4to. 1675. This Play, tho' but one Degree above Farce, was Acted at the Duke's Theatre in Dorset Garden, and approv'd of by his then Majesty, King Charles II. Part of the Plot and Language is taken from that Comedy of *Moliere's*, called *Le Sicilien, ou L'Amour Peintre*.

*Darius, King of Persia*, a Tragedy, 4to. 1688. Acted by their Majesties Servants. For the Plot see *Quint. Curt. Lib. 3, 4, and 5. Justin. Lib. 11. Cap. 5. and Diodorus, Lib. 17, &c.*

*Destruction of Jerusalem by Titus Vespasian*, in Two Parts, T. 4to. 1677. Both these Tragedies are writ in Heroick Verse, and when first appeared on the Stage, were Acted at the Theatre Royal, with great Applause. For the Plot see *Josephus Hist. Lib. 6, & 7. Tacitus Hist. Lib. 5. Suetonius, Eusebius, &c.*

*English Fryar*, or *The Town Sparks*, a Comedy, 4to. 1690. This Play was Acted by their Majesties Servants; but met not with that Success the Author expected. See his Preface thereto.

*Henry the Sixth*, the First Part, with the Death of the Duke of Gloucester, a Tragedy, 4to. 1681. This Play was Dedicated to Sir Charles Sidley, and Acted at the Duke's Theatre with good Applause at first, but at length, the Romish Faction opposing it, by their Interest at Court, got it suppress'd. See the Second Part of *Shakespeare's Henry VI.* from whence part of this is borrowed.

Henry

*Henry the Sixth*, the Second Part, or *The Miseries of Civil War*, a Tragedy, 4to. 1681. Acted also at the Duke's Theatre, with good Applause. Part of it is likewise borrowed from *Shakespeare*. For the Plot see the *English Chronicles* writ in those times, by *Grafton*, *Hollingshed*, *Stow*, *Speed*, &c.

*Juliana*, or *The Princess of Poland*, a Tragi-Comedy, 4to. 1671. This Play was Acted at the Duke's Theatre, and Dedicated to the Earl of Orrery, being the first of this Author's Production.

*The Married Beau*, or *The Curious Impertinent*, a Comedy, 4to. 1694. Acted at the Theatre Royal, by their Majesties Servants; and Dedicated to the Lord Marquis of *Normanby*, Earl of *Mulgrave*, &c. To this Play the Author has also prefix a Preface in Vindication of himself from the Aspersions cast on him by some of his Enemies, as to his Morals and Loyalty, which I think he sufficiently clears, particularly in Mr. *Lovely's*, yielding to *Polidos*, and I think Mr. *Crown* in the Right, when he tells us, 'tis hard to find which offends the Ladies, the Sin, or the Confession; the latter Example perhaps they like worst. This is accounted a good Play, and has been often Acted with general Approbation. The Story is taken out of the Comical History of *Don Quixot*.

*Regulus*, a Tragedy, 4to. 1694. Acted at the Theatre Royal, by their Majesty's Servants; it has no Dedication, and met with no very good Success, though the Design be Noble; the Example of *Regulus* being the most celebrated for Honour and Constancy of any of Antiquity: nor is it confin'd to the *Roman* Historians; *Horace* has writ an Ode upon it. You may read the History in *Livy*, *Lucius Florus*, &c.

*Sir Courtley Nice*, or *It cannot be*, a Comedy, 4to. 1685. Acted by his Majesty's Servants, and Dedicated to his Grace the Duke of *Ormond*. The Plot and Part of the Play from a *Spanish* Play, *No Pied-efer*; another Play call'd, *Tarugo's-Wiles*, first Acted 1668. hath the same Plot, and much resembles this in many Parts thereof. The Song of stop Thief is taken out of *Flecknoe's Demoisell a la Mode*, who likewise had it from the *French* of *Molliere*. This Play was often Acted with good Success.

*Thyestes*, a Tragedy, 4to. 1681. Acted at the Theatre Royal by their Majesty's Servants. Plot from *Postical History*. There are Two other Plays on the same Subject, one in *Spanish*, the other in *French*, which are also founded on *Seneca's Thyestes*.

D

*John Danser.*

**T**HIS Author liv'd a great part of his Time in *Ireland*, if not born there; about the Year 1670<sup>r</sup> he came over into *England*, and understanding well the *Italian* and *French* Tongues, he then Translated Two Plays, as also a Pastoral before. The first in Order is,

*Agrippa King of Alba*, or *The False Tiberinus*, T. C. 4to. 1675. written in Heroick Verse; printed in *London*, with Amendments from what it was before, when Acted divers times with great Applause in *Dublin*, before his Grace the Duke of *Ormond*, then Lord Lieutenant of *Ireland*; and Dedicated to the Lady *Cavendish*, Daughter of the said Duke: Translated from the *French* of Monsieur *Quinault*.

*Aminta*, a Pastoral, 8vo. 1660. This has been translated into Five several Tongues, from that celebrated Wit, *Torquato Tasso*, accounted the Father of Pastorals, and is, above all others he ever writ, the most esteem'd; this is printed with several Love Verses, &c. of the same Author.

*Nicomede*, a Tragi-Comedy, 4to. 1671. Acted at the Theatre Royal in *Dublin*; and Dedicated to the Right Honourable the Earl of *Offery*. Translated from the *French* of Monsieur *Cornille*, being a Piece he much valued. Story from *Justin*, Book 34. He writ besides, a Romance, called, *The English Lovers* and (if we believe Mr. *Winstanly*) *A compleat History of the late Times*, and *A Chronicle of the Kingdom of Portugal*.

*Samuel Daniel.*

**A** Gentleman that flourish'd in the Reign of *Queen Elizabeth* and King *James I.* he was born near *Taunton* in *Somersetshire*, and was entred Commoner of *St. Mary Magdalen-Hall*, *Oxon*, 1581. in the 19th Year of his Age; from whence, after Three Years Study, his Merit, and his Brother-in-law, *Florio*, prefer'd him to be one of the Grooms of *Queen Ann.* Most of his Plays he writ at a little Retreat from *London*: weary of the World, he at last retired into *Wiltshire* or *Somersetshire*, and there turn'd Farmer, living in those Parts till he was near Eighty Years Old, to whose Memory a Monument was erected in the Parish-Church, at the Charge of the Lady

Lady Ann Clifford (to whom he had been Tutor) afterwards Countess of Pembroke, Dorset, and Montgomery. Besides his excellent History of England, Printed in Folio, and continued by Trussel, he left behind him several Poetical Pieces, among them Five Dramatick, of which in their Order :

*Cleopatra*, a Tragedy, 8vo. 1611. and 4to. 1622. Dedicated to the Right Honourable the Countess of Pembroke: The last Edition is much amended, and far excels the first. For the Story see *Plutarch's Lives of Pompey and Anthony*; *Florus*, lib. 4. c. 11. *Appian de Bel. Civil.* lib. 5. but chiefly, *Otway's* Translation of a French Book called, *The History of the Three Triumvirates*, 8vo. 1686. This Play was much esteemed in its time.

*Hymen's Triumph*, a Pastoral Tragi-Comedy, 4to. 1623. This was presented at the Queen's Court, at the Nuptials of the Lord Roxborough, and Dedicated in Verse to the most excellent Majesty of the Highest Born Princess, Ann of Denmark, Queen of England, &c.

*Philotas*, his Tragedy, 4to. 1623. and Dedicated to King Charles the First, when he was Prince. This was the first Play our Author writ, and then esteemed, tho' at first met with some Opposition, the Reason you may find by his Apology, at the End of the Play; where he handsomly acquits himself from the Imputation cast on him. Plot from *Plutarch's Life of Alexander*; *Quint. Curt. Book 6, &c.*

*Queen's Arcadia*, a Pastoral Tragi-Comedy, 4to. 1623. This Play was presented to the Queen and her Ladies, by the University of Oxon in *Christ Church Colledge*, 1605. Dedicated to the Queen's Majesty. *Act. 1. Scene 2.* of *Carinus* and *Amintas*, resemble *Quinault's Philene*, and *Daphnis*, in his Comedy *Sans Comedie*, and *Scene 4. Act 2.* and the 7th Scene of the same *Act*, are very like *Randolph's Amintas*.

*Vision of the Twelve Goddesses*, a Masque, 4to. 1623. Presented by the Queen and her Ladies at *Hampton Court*, and Dedicated to the Right Honourable the Lady Lucy, Countess of Bedford, and because this was first publish'd imperfect, the Author soon after publish'd it from his own Copy to prevent its suffering for the Future,

Sir William D'avenant,

THE Son of John D'avenant, Vintner of Oxford, in that very House that has now the Sign of the Crown near Carfax; a House much frequented by *Shakespear* in his frequent Journeys to *Warwick-shire*; whither for the Beautiful Mistress of the House, or the good Wine, I shall not determine. Our Author was Born there in the Year 1605. in February, and Christen'd on the 3d of March

*March* following, he was admitted a Member of *Lincoln Colledge*, 1621. the same Year that his Father was Mayor of that City : After some Smattering in Logick, he quitted those Studies for Poetry, which prov'd more advantagious to him than to any Modern Professor of that Art. From *Lincoln-Colledge* he went first into the Service of the Dutchess of *Richmond*, and afterwards to that of *Foulk Lord Brook*; after whose Death he apply'd himself to Writing of Plays. In the Year 1637. he succeeded *Ben. Johnson* as Poet Laureat ; 1641 he was accused of endeavouring to Seduce the Army ; Flying on a Proclamation, he was taken at *Faversham* in Kent, committed Prisoner to a Serjeant at Arms, was Bail'd, and fled for *France*; returning he was made General of the Ordinance, by the Marquess of *New-Castle*, he was Knighted by the King, 1643. toward the end of the Civil Wars he retired again into *France*, and began his *Gondibert*, in the Year 1650. he was taken at Sea by an *English Ship*, carried Prisoner to the Isle of *Weight* ; thence removed to the *Tower*, and had been tried for his Life, 1651. had not the Mediation of the Divine *Milton* prevented it, and got him his Liberty, as Prisoner at Large. His Patrons *Endimion Porter*, and Mr. *Jermin* (afterwards Lord *St. Albans*) got him as a Reward of his Poetry and Services, the Place of Commissioner of the Customs, and a Patent for a Company of Actors, who first set up in the same *Tenniscourt* in *Little Lincolns-Inn-Fields*, where they now Act : But finding the good Acting of the other Company won the Favour of the Town, he set up the Whim of Opera's. He was Laureat to *Charles the I. & II.* he dy'd the 7th of *April*, 1668. Aged 63, and is Buried among the Poets in *Westminster-Abbey*. His Works are Published Fol. 1673.

His Plays which follow in Order, were most of them Acted with Applause, and Printed in the Author's Life-time separately in 4to. and since together in Folio.

*Albovin King of the Lombards*, his Tragedy 4to. and fol. The Design is founded on History, and the whole Story related in *Bandello's Histoires Tragiques*, Tom. 4. Nov. 19. *Paulus Diaconus de Gestis Longobardorum*, lib. 2. c. 28. *Greg. Episc. Turonensis Hist. Francorum*, lib. 2. c. 28. *Heylin's Cosmog.* Part 1. Book 1. Page 57.

*Britannia Triumphans*, a Masque, 4to. written by him, and *Inigo Jones* the King's Surveyor.

*Cruel Brother*, a Tragedy 4to. and fol. Dedicated to the Right Honourable the Lord *Weston*, Lord High Treasurer of *England*.

*The Distresses*, a Tragi-Comedy, Printed in Fol. 1673.

*Entertainment at Rutland House*, Printed in fol. 1673. This was presented by way of Declamation, and Musick, after the manner

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of the Ancients : The Musick, Vocal and Instrumental was Compos'd by Dr. Coleman, Captain Cook, Mr. Lawes, and Mr. Hudson, all eminent at the time it was first represented.

*The Fair Favourite*, a Tragi-Comedy, first Printed in 4to. and since in fol. 1673.

*The Just Italian*, a Tragi-Comedy, first Printed in 4to. and since in fol. 1673. Dedicated at first Publishing to the Right Honourable Earl of Dorset, with Recommendatory Verses of Mr. Hopkins and Mr. Carew.

*The Law against Lovers*, a Tragi-Comedy, fol. 1673. Taken from two Plays of Shakespear, viz. *Measure for Measure*, and, *Much ado about nothing*; the Language much amended and polish'd by our Author.

*Love and Honour*, a Tragi-Comedy, 4to. and fol. Acted both at the Theatre in Little Lincolns-Inn-Fields, and in Dorset-Garden, with Applause.

*The Man's the Master*, a Comedy, 4to. and fol. often Acted with Applause. Plot from Scarron's *Joddelet*, ou *Le Maître Valet*, &c.

*The Platonick Lovers*, a Tragi-Comedy, 8vo. and fol. first Printed in 8vo. with the *Wits*, another Play of this Authors.

*The Play-House to be Lett*, fol. The second Act consists of a French Farce Translated from Mollieres *Sgnavelle* : The third and fourth Acts contain the History of Sir Francis Drake, and the Cruelty of the Spaniards in Peru : The fifth Act relates the Actions of *Cæsar Anthony* and *Cleopatra*; most of these Acted in Oliver's time, separately by stealth, and some of them Printed first in 4to.

*The Siege*, a Tragi-Comedy, fol. 1673.

*The Siege of Rhodes*, in two Parts, 4to. and fol. Dedicated to the Right Honourable the Earl of Clarendon, Lord High Chancellor of England, Acted with good Applause at the Theatre in Lincolns-Inn-Fields. For the true Story see Boissardi *Icones & vita Sultanorum Turcicorum in Vit. Solym. 2. Tho. Artus Continuation de la Histoire des Turcs*, and our English History of the Turks, by Knolles.

*News from Plymouth*, a Comedy, fol. 1673. Acted formerly at the Globe.

*The Temple of Love*, a Masque, fol. 1673. This was in King Charles the Ist's time, presented at Court by his Queen, and divers of the Nobility, both Lords and Ladies, the Scenes and Habits were very magnificent and Glorious.

*The Triumphs of the Prince d'Amour*, a Masque, presented by his Highness, at his Palace in the Middle Temple, fol. 1673. Acted by the Members of that Honourable Society, as an Entertainment to the Prince Eleſſor. The Author Compos'd it in three Day time; the Musick of the Songs set by Mr. Henry, and Mr. William Lawes.

*The Wits*, a Comedy, 8vo. 4to. and fol. first Acted at Black Fryers and since at the Duke's Theatre, with Applause.. Dr. Charles



Dr. Charles Davenant.

THIS Gentleman is the eldest Son of Sir William, and Dr. of Laws; he is yet Living, and has given us one Proof that *Hororum filii noxa*, is not always true in his Play call'd, *Circe*, an Opera, 4to. 1677. Afted at the Duke's Theatre with Applause. Plot founded on *Poetical History*; see *Ovid's Metamorph. Natal. Comes, Boccace, &c.*

Robert Davenport.

HE liv'd in the time of King Charles I. writ two Plays, which were not Printed till the succeeding Reign; he is Author of two Dramatick pieces, Afted with great Applause.

*The City Night-Cap*, a Tragi-Comedy, 4to. 1661. Plot from *Don Quixot's* Novel of the *Curious Impertinent*, and *Boccaces Novels*, Day 7. Nov. 7.

*John and Matilda*, a Tragedy, 4to. 1655. This Play is Dedicated to the Right Honourable *Montague Bertie*, Earl of *Lindsey*. For the Plot see *Hollingshead, Martin, Stow, Speed* and *Baker's Chronicles* in the Reign of King *John*. |

Robert Dauborn.

THIS Author was both Poet and Divine; he liv'd in the time of K. James I. was Master of Arts, but of which University is uncertain. He writ these two Plays following,

*The Christian turn'd Turk*, a Tragedy, 4to. 1612. The Story from a Printed Book, entituled, *The Overthrow of Captain Ward and Dan-siker*, two Pirates, written by one *Barker*, and Published 1609. 4to.

*The Poor Man's Comfort*, a Tragi-Comedy, 4to. Printed 1665. but Afted many Years before.

John Day.

HE liv'd in the time of King James I. was once Student of *Gonville and Caius Coll.* in *Cambridge*, and has Writ Six Plays, (viz.)

*The Blind Beggar of Bednal-Green*, with the merry Humour of *Tom. Stroud the Norfolk Yeoman*, a Comedy, 4to. 1659. For the true Story see our *English Chronicles* in the Reign of King *Henry VI.*

*Humour out of Breath*, a Comedy, 4to. 1608.

*Isle of Gulls*, a Comedy, 4to. 1633. This Play was often Afted in the *Black Fryers*, by the then Children of the *Revels*; Plot from *Sir Philip Sidney's Arcadia*.

*Law Tricks, or who would have thought it*, a Comedy, 4to. 1608. This Play was also divers times Acted by the Children of the Revels.

*Parliament of Bees*, with their proper Characters, or (says the Title) *A Bee-hive*, furnish'd with Twelve *Honey-Combs*, as pleasant as profitable: This in former Catalogues is accounted a Masque. Printed 4to. 1607. Dedicated to a worthy Gentleman (*viz.*) Mr. George Butler, who has Writ and Published a Treatise of Bees.

*Travels of the Three English Brothers*, Sir Thomas, Sir Anthony, and Mr. Robert Shirley, an Historical Play, 4to. 1607. Rowley and Wilkins joined with this Author in Composing this History for the Stage. See Dr. Fuller's *Worthies*, in his Description of *Sussex*, p. 107. see also our *English Chronicles*.

### Thomas Decker.

THIS Author was a Contemporary of Ben. Johnson's, in the Reign of K. James I. and his Antagonist for the Bays; he Writ Eight Plays entire, and four others assisted with Webster, Rowley, and Ford, in all Twelve, which take as follow.

*Fortunatus*, a Comedy, 4to. 1600. stiled, *Old Fortunatus*. This Play is not divided into Acts; the story is taken from the stich'd Book of *Fortunatus*.

*Honest Whore*, the First Part, with the Humours of the *Patient Man*, and the *Longing Wife*; a Comedy, 4to. 1635. Acted by her Majesties Servants with great Applause.

*Honest Whore*, the Second Part, with the Humors of the *Patient Man*, and the *Impatient Wife*, also the Comical passage of an *Italian Bridewel*, a Comedy, 4to. 1630. This Play is not divided into Acts, nor ever, (I suppose) Acted. See Harrington's *Epig.* at the end of his *Orlando Furioso*.

*If this b'ent a good Play, the Devil's in't*; a Comedy, 4to. 16 a Play then Acted with great Applause by the Queen's Majesties Servants. See Machiavel's Novel of *Belphegor*.

*Match me in London*, a Comedy, 4to. 1631. This was then accounted a good Play and often Acted both at the Bull in St. John's street, and in Drury-Lane.

*Northward Hoe*; a Comedy, 4to. 1607. sundry times Acted by the Children of Paul's. John Webster joined with our Author in this Play. See Ducento *Novelle del Signior Celio Malespini*, part 1. Nov. 2.

*Satyromastix*, or, *The Untrussing the Humorous Poet*, a Comedy, 4to. 1502. presented Publickly by the Right Honourable the Lord Chamberlain's Servants, and privately by the Children of St. Paul's.

Ben.

*Ben. Johnson's Poetaster* (wherein he is severe on this our Author) occasioned the Writing of this Play.

*Westward Hoe*, a Comedy, 4to. 1607. This Play was divers times Acted by the Children of Paul's. Mr. Webster also was concerned in producing this Play.

*The Whore of Babylon*, a History, 4to. 1607. Acted by the Prince's Servants. This Play was design'd to expose the Roman Catholicicks, especially the Jesuits at that time, and sets forth the excellent Virtues of Queen Elizabeth, and the many Dangers she escaped.

*Wyat's History*, 4to. 16 In this Mr. Webster joined with him, and is a Play Mr. Langbain never saw. See the English Chron. in the Reign of Queen Mary.

*The Witch of Edmonton*, a Tragedy, 4to. 1658 In this Play Mr. Rowley and Mr. Ford joined with him.

*The Wonder of a Kingdom*, a Comedy, 4to. 1636.

He likewise writ with Mr. Philip Massenger, the *Virgin Martyr*, and with Mr. Middleton, the *Roaring Girl*.

### Sir John Denham, Knight of the Bath.

HE was born in Ireland, tho' his Father was Sir John Denham of *Horsley* in *Essex*, but was at the Birth of this his only Son a Judge in that Kingdom, and Lord Chief Baron of the *Exchequer*; on his being promoted to the *Exchequer* in *England*, he brought over our Author very young. In the year 1631. he was sent to *Trinity-Colledge* in *Oxon*: After some few years he left *Oxon* for *London*, where he applied himself to the Study of the Civil Law. By the Assistance of *Hugh Peters*, he got admission to *Charles I.* then in the Armies Hands at *Causham*, being then employed on a Message to him by the Queen, to whom he had offered his Service, which Negotiation he perform'd, so that he was further employ'd by the King: but being discover'd by Mr. *Cowley's* Hand being known, he escaped beyond Sea, where he afterwards gave his Attendance on King *Charles II.* who oftentimes gave him Subjects to write on. He made him Surveyor General of his Royal Buildings, and at his Coronation Knight of the Bath. He dy'd at his House near *Whitehall*, March 10th, 1658. and was Buried among the Poets in *Westminster-Abbey*. He hath writ divers Poems and Translations in 8vo. among them *Cooper's Hill*, a Piece much commended; at the end of these Poems is one Play of this Author's, wherein he shews his Ability in Dramatick Poesy. It is Entituled,

*The Sophy*, a Tragedy, 8vo. 1671. Acted at the *Black Friars* with good Applause; it was first Printed in 4to. 1642. Plot from *Herbert's Travels*, Life of *Abbas*. The same Story is differently handled by Mr. *Baron* in his Tragedy of *Mirza*.

## John Dennis.

**T**His Gentleman now Living, has made himself a Name by several Books, both in Prose and Verse, which he has Published, but for none more than his Critical Observations on the so much Celebrated Prince *Arthur*, writ by Sir *Richard Blackmore*, in which he has shewed himself a perfect Critick, and Master of a great deal of Penetration and Judgment; his Remarks being beyond Controversy just, and the Faults he finds undeniably such. I am not able to give any Account of his Parents. He was Born in London, his Education was at *Gonville and Caius College* in Cambridge, which he improv'd afterwards by Travel and the best Conversation; but the occasion of his being mentioned here, is a Dramatick piece he has lately Publish'd, called,

*A Plot and no Plot*, a Comedy, 4to. Acted at the Theatre Royal, 1697. and Dedicated to the Right Honourable *Robert*, Earl of *Sunderland*, Lord Chamberlain of his Majesty's Household. The Plot of this Play is our Author's own, tho' I confess, an Incident or two are not so new as the rest of the Play may justly be said to be; for old Bulls being perswaded, that he is in *Newgate*, when he's in his own House, is not unlike an incident in the *City-Politicks*, and young Bulls being married by *Baldernoe* has been in the *Old Batchelor*, *The City Match*, &c. This Play is exactly regular, and discovers it self writ by a Master of the Art of the Stage, as well as by a Man of Wit; the justness, fineness, and delicacy of the Reflections, the pleasantness of the Humours, the Novelty and Distinction of the Characters, the admirable Conduct and Design of the whole, with the useful Moral of the Play, places it in the Rank of the best Comedies of this latter Age of Poetry; and tho' he himself term it low Comedy, gives us a Desire, as well as Hopes, of some more Noble Performance.

## Thomas Dilke.

**A** Gentleman now living, who (as I am informed) was some time a Student of *Oriel Coll.* in *Oxon*, has since quitted the Camp for the Theatre, and *Mars* for *Apollo*; he has given the World two Plays with different Success, the last of which comes first in order.

*The City Lady*, or *Folly Reclaimed*, a Comedy Acted by his Majesty's Servants, at the Theatre in *Little Lincolns-Inn-Fields*, 4to. 1697. Dedicated to *Fisher Wentworth*, Esq; This Play, as the Author tells us in the Epistle, miscarried in the first Night's Representation

tation, and owns he has not hit the Humours of the Town in some of his principal parts.

*The Lover's Luck*, a Comedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesties Servants, 4to. 1696. Dedicated to the Right Honourable the Lord *Raby*.

This Play, as the Author takes care to inform us, met with a general Applause. As to the Characters, they are most but Copies, *Sir Nicholas Purflew*, of the Antiquary of *Marmion*; *Goosandelo*, of *Sir Courtly*, and *Sir Fopling*, &c. I won't say, that the Poet had the Sharpers in the Squire of *Alsatia* in his Eye, when he drew *Eager*, &c. but there is some resemblance.

*Tho. Dogget.*

**A**N excellent Comedian, now living, who dealing daily in the Products of *Parnassus*, found himself inspired with the Vein of Poetry, that has spread so far among his Brothers of the Stage, and has given us a very diverting Play called,

*The Country Wake*, a Comedy, Acted at the New Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1696. 4to. Dedicated to the Illustrious and truly Noble *James*, Duke, Marquess and Earl of *Ormond*, in *England* and *Ireland*, &c. This Play was well received, but whether it was owing to the admirable Account of the Author, or his Writing, or to both, I leave to the Reader; that it has Merit, is not to be doubted, nor do I know of any remarkable Thefts from other Plays, unless the imitation of *Shakespeare's Clowns*, in the Character of *Hob*, which I look on as a praise to *Mor. Dogget*, and no Fault.

*John Dover.*

**A** Gentleman of *Grays-Inn*, in the time of *Charles II.* whether he be yet living, I know not; he Writ one Play, (*viz.*)

*The Roman Generals*, or, *The Distressed Ladies*, 4to. 1697. Dedicated to the Right Honourable the Lord *Brook*. For the Plot see *Plutarch's Lives of Cesar* and *Pompey*. See also *Lucan*, *Suetonius*, &c.

## Dr. James Drake.

**A** Member of the Colledge of Physitians, and formerly of *Gonville and Caius College* in *Cambridge*. He has lately Publish'd a Play, call'd,

*The Sham Lawyer*, or, *The Lucky Extravagant*, a Comedy, 4to. Acted at the Theatre Royal, 1697. This Play, as it wanted Success, so it is for the most part borrowed from two of *Fletcher's*, (*viz.*) *The Spanish Curate*, and *Wit without Money*; but whether our Author has improv'd the Materials, or not, I leave to the Criticks.

## John Dryden, Esq;

**T**His Gentleman, who was Poet Laureat, and Historiographer to the late King *James*, is of a good Family, (if I mistake not) in *Northamptonshire*, was Bred at the University of *Cambridge*, and had some thoughts once (as I have been told) of entering a more profitable state of Life than Poetry, where Learning met with more Encouragement, I mean the Church: How early his Genius led him to Poetry, I am not able to inform you; but he was above thirty before he gave us his first Play, which met with so little Success, that if he had not had a peculiar force of Inclination to Writing, he had been Discouraged, for that Play indeed made no Promises of that great Man he was afterwards to be. He is a Poet that has met with Applause often above his Merit; tho' in many of his Writings, it must be confess'd, he deserv'd the highest: But I must own, I think, his Dramatick Pieces, if we must take our Standard of their Excellence from the Ancients, the most incorrect of his Productions. There is generally indeed the sublime, but very rarely the Pathetick; for in all his Plays he has not touch'd Compassion above thrice, and that but weakly; Terror he has often hit on; but 'tis not for me to Censure a Man of no Vulgar Genius; but what is necessary for the making this of a piece in its Impartiality. I shall give some Instances of his playing the Plagiary, omitting all those scurrilous and Digressory Reflections with which Mr. *Langbain* has bespatter'd him, and through which indeed runs all along a great evidence of private and ungenerous Malice, brought in, tho' nothing to the Business before him.

On the other hand, it must be confess'd, that he has, (where he detects his Thefts) urged a great deal of Truth; for Mr. *Dryden* has borrow'd from the *French*, at the same time that he seems

to

to condemn them ; unless it may be pretended, that he has us'd them as *Virgil* did *Ennius* of old, to extract Gold out of their Dung. For I never found him in any Theft indeed, but what he gave a new Lustre too, when taken, ev'n from the best of the Ancients ; and I may therefore believe the same of what he has taken from the *French*. I shall not therefore pursue Mr. *Langbain's* steps in his Excursions ; only at the Foot of each Play, lay down the places from whence he has borrowed. But the Reader must not expect I shall give him all that he owes for in each Play, for that wou'd exceed the Limits of this Compendium ; it must suffice that I give some Instances of each, to put him in mind of his own Deeds, and so mollify his Reflections on those young Men that are now coming up, and who may think it not below them to follow that Path which they have seen Conduct him to so much Glory ; of which in their Order.

*Albion and Albanus*, an Opera, fol. 1685. presented at the Queen's Theatre in Dorset-Garden.

*All for Love*, or *The World well Lost*, a Tragedy, 4to. 1678. For the Plot and some of the Descriptions, especially *Cleopatra's* sailing down the *Cydnus*, see *Plutarch's* Life of *Antony*, *Suetonius* in *Aug. Dion Cassius*, lib. 48. 51. *Orosius*, lib. 6. c. 7. *Cluny*, lib. 4. c. 11. *Appian de bellis Civilibus*, l. 5.

*Amboyne*, a Tragi-Comedy, 4to. 1673. acted at the Theatre Royal, see *Purchas's* Pilgrimage, Vol. II. l. 16. c. 16. *Sanderfon's* History of *King James*, p. 577. *Stubb's* Relation of the Dutch Cruelties to the English at *Amboyne* ; *Wanley's* History of *Man*, lib. 4. c. 10. ex. 1. *The Rape of Isabinda* by *Horman*, is built on a Novel of *Cynthia's* *Gyraldi*, Idea 5. Nov. 10.

*Amphitryon*, or, *The Two Socia's*, a Comedy, 4to. from *Moliere* and *Plautus* of the same Name.

*Assignment* ; or, *Love in a Nunnery*, a Comedy, 4to. 1678. Acted at the Theatre Royal. Most of the Incidents borrowed, as well as Characters. The Characters of the Duke of *Mantua*, *Frederick* and *Lucretia*, from *Constance* the fair Nun in *The Annals of Love*, p. 81. those of *Aurelian*, *Camillo*, *Laura*, and *Violetta*, from *Scarron's* Comical Romance ; *San's* *Destiny*, and *Madam Star*. cap. 13. p. 43. *Benito's* Affectation of Musick, from *Quinault's* *Jadoret*, in his *Comedie sous Comedie*, *Frontonas* throwing Water on *Laura*, from *Les contes de M. de la Fontaine*, Par. I. Nov. 11. p. 74. See likewise *Les Cent Nouvelles*, *La Damselle a ceur ouvert*, &c.

*Anreng-zebe*, a Tragedy, 4to. 1676. Acted at the Theatre Royal ; for the Plot consult *Tavernier's* Travels, vol. 1. part 2. C. 2. I will not determine with Mr. *Langbain*, that the Characters of *Anreng-zebe* and *Nourmahal*, are borrowed from *Seneca's* *Phadra* and *Hippolytus* ; since I see nothing alike through their whole Story, but the Love of a Son-in-Law, and his Aversion ; but that does

does by no means constitute the Character, (which is a thing Mr. Langbain seems never to understand) *Hippolytus* has an Aversion to Love, *Aureng-zebe* is in Love, and much more Polite; *Hippolytus* was a Hunter indeed, and *Aureng-zebe* a Warrior: *Nourmahal* is a degree beyond the Lewdness of ev'n *Seneca's Phædra*, who Degenerated extremely from her Original in *Euripides*, and indeed shews none of her Qualities, but Revenge for disappointed Love: It must be own'd, that these Lines which Mr. Langbain instances are borrowed from *Seneca* in that place;

*Aur.* Heavens! Can you this without just Vengeance bear?  
When will you Thunder, if you now are clear?  
Yet her alone let not your Thunder seize,  
I too deserve to dye, because I please.

*Hip.* *Magne Regnator deum*  
*Tam lentus audis scelera tam lentus vides*  
*Equando sæva fulmen emittes Manu*  
*Si nunc serenum est*  
————— *Me velox eremet.*  
*Transactus ignis sum Nocens; merui mori*  
*Placui Noverca.*

Here, what is uncommon with Mr. Dryden, he seems to have lost the Beauty of *Seneca's* Expression of *Me velox eremet Transactus ignis*, which gives you some Image of the stroak of a Thunder-Bolt, whereas Mr. Dryden

*Yet her alone let not your Thunder seize,*

looks more like the taking a Thief or Debtor by a Constable or Bay-liff; for *seizing* is too calm, and *impotent* a word to express the force of a Bolt sent from the Arm *Trisulci Jovis*. But this is the effect of Writing in Rhime; for I'm confident he had never us'd that word in Blank Verse.

*Hipp.* ————— *Thæci vultus amo*  
*Illos priores, quas tulit quondam puer*  
*Cum prima turas signare barba Genos.*

I am not chang'd, I love my Husband still,  
But love him as he was when youthful Grace,  
And the first Bloom began to shade his Face.

Again from *Milton's Sampson Agonistes*.



*Dal.* I see thou art implacable, more Deaf  
To Prayers, than Winds and Seas ; yet Winds to Seas  
Are reconcil'd at length, and Sea to Shoar  
Thy anger unappealable still rages ;  
Eternal Tempest never to be calm'd.

*Eng.* Unmov'd be stood, and deaf to all my Prayers,  
As Seas and Winds to sinking Mariners :  
But Seas grow calm, and Winds are reconcil'd ;  
Her Tyrant Beauty never grows more mild.

*Cleomenes, The Spartan Heroe*, Trag. 4to. Acted at the Theatre Royal, 1692. and Dedicated to the Right Honourable the Earl of Rochester, Knight of the most Noble Order of the Garter: To which is prefix'd the Life of *Cleomenes*, Translated from the Greek of *Plutarch*, by Mr. Creech. This Play was by some Enemies of the Poets, so misrepresented at Court, that it was stop'd ; but by the generous Friendship of the late Lord Falkland, clear'd from the Aspersions cast on it, and Acted with great Applause. As for the Plot or Story, the Author in his Preface owns it taken from *Plutarch*, and that he has closely followed the Truth as he found it there ; only that he has chang'd, for the sake of their sound, some Names, as that of *Agathoclea*, the King's Mistress, into *Cassandra*, and that of *Nicagoras* into *Canus*. To the Story he has added the Love of *Cassandra* for *Cleomenes*, and has given him a second Wife, which the Story only gave him a small hint for. And indeed our Author has trod upon *Plutarch* so close, that the very words of that Author, are Transplanted with little variation, into the Play. You may read more of *Cleomenes* in *Polybius*, and *Cornelius Nepos* in his Life.

*Conquest of Granada by the Spaniards*, Two Parts, a Tragi-Comedy, 4to. 1678. Acted at the Theatre Royal. *Almanzor* is very like *Ponce de Leon*, in *Almabide*, as Mr. Langbain observes ; but in my Opinion, tho' there may be many Features like *Ponce* in the Draught, yet *Almanzor* seems rather to be a Copy of the *Achilles* of *Homer*, ill understood, for he does more alone, and without an Army to back him, than *Achilles* with his Myrmidons ; *Achilles* was injur'd, and desisted from fighting, but *Almanzor* goes over to their Enemies ; nor is he fix'd there, but receiving another Injury from *Abdalla*, returns to *Boabdelin*, takes it ill that he is mistrusted, and tells them he will again change his side, if provoked : But of him enough, since no Man of good sense can think that Play's Success owing to the Excellency of the Poet's Performance, but the Extravagance ; for I have always observ'd it to have the Effect of Comedy on the Audience : But Mr. Langbain will indeed have him a Knight of the Shire almost, and Represent

sent the Extravagant Heroes of two or three Romances more; as the *Osmin* of *Gusman*, and *Artaban* of *Cleopatra*, *Boabdeline*, *Almahide*, *Ferdinand*, *Isabella*, *Arcos*, *Hamet*, *Gomel*, from the Romance of *Almahide*, *Ozmin* and *Benzaida*, from *Ozmin* and *Alibech* in *Ibrahim*, &c. see also *Grand Cyrus*, S. ix. Book 1. for *Abdelmelech*, *Lydaraxa*, &c. so much for the Characters, now for the thoughts; the Description of the Bull-Feast, if allowing for the Rhime, almost entirely taken from *Gusman's Juego de Toores*, and *Cannos*; Consult the Story of *Ozmin* and *Daraxa*, Pt. 1. page 82, 85. the Description of the Factions from *Almahide*, page 1. The four ensuing lines spoke by *Boabdeline*, from Prince *Massa's* Advice to *Almahide*, p. 6. the King's Speech going betwixt the Factions, p. 5. taken from *Almahide*, pt. 3. p. 63. *Tariffa* and *Ozmin's* Quarrel, and the Rise of the Families, from *Abindacray's* Speech, Al. p. 2. *Almanzor's* killing *Gomel*, his quelling the Tumult, from Alm. p. 64, 65. His Victory, Act 2d. and taking *Acaos* Prisoner, *ibid.* The Scene betwixt *Lindaraxa* and *Abdalla*, from Al. p. 62. and from the Story of *Elibes* in *Cyrus*, pt. 9. B. 1. p. 20. *Zulemus* Plea for *Abdalla's* Right to the Crown, which one would scarce think is so childish a fancy, from Al. p. 62. and *Cyrus* as above; *Almanzor's* Description of *Boabd.* p. 18. from Al. p. 55. &c. nay, the Alarm after the *Zambra-Dance*, in which there is an absurdity of bringing in the Images of a Heathen Deity. The first meeting of *Alman.* and *Almahide*, p. 69. of *Abdalem* and *Almanzor*, p. 71. and the Controversy betwixt *Almanzor* and *Zulema*, *ibidem*, and his returning to *Boabdelin*, from the same Romance, p. 72. *Abdelmelech's* Visit to *Lyndaraxa*, in Disguise, from *Elibes* in *Grand Cyrus*, p. 25. and *Abdalla's* Visit, from the same, p. 67. *Almanzor's* delivering *Almahide*, copied from *Almahide*, p. 73. *Abdalla's* Converse with *Lyndaraxa*, under the Walls of *Albayzin*, from the fore cited Story of *Cyrus*, p. 61. his flying to the Christians from p. 72. of the same; *Osmin* and *Benzaida's* Flight, from p. 8. of *Ibrahim*.

This is enough for the two Parts, to give a taste of how many Feathers are borrowed from other Pieces; now I shall proceed to another.

*Don Sebastian King of Portugal*, a Tragedy, 4to. 1690. Acted at the Theatre Royal; Founded on a French Novel of the same Name, See also *Vasconcellos's Anacephaleosis, sine summa capitum Actorum Regum Lusitaniae*. Anac. 20. and other Writers of that time, it being 1578. when *Sebastian* was kill'd.

*The Duke of Guise*, a Tragedy, 4to. 1683. Acted by their Majesty's Servants. Mr. Lee join'd in this. For the Plot consult *Davila*, *Mezeray*, and other Writers of the Reign of *Charles IX.* or rather the Reigns of *Henry III.* &c. the ridiculous Story of *Malicorn* you may find in *Rasset's Histoires Tragiques en la vie de Canope* 8vo. p. 449.

*Ev'ning's Love, or The Mock Astrologer*, a Comedy, 4to. 1671. Acted at the Theatre Royal. Almost wholly made up out of *Cornelilles le feint Astrologue*; *Molliers de petit Amoureux*; and *Les Precieuses Ridicules*; *Quinault's L'Amant Indiscret*; some hints too from *Shakespeare*, *Petronius Arbitr*, and the main Plot on *Calde-ron's El Astrologo fingido*: But to be a little particular, *Aurelia's* Affectation in her Speech from *Les Precieuses Ridicules*; Scene between *Alonzo* and *Lopez*, p. 39. is from *Molliers de petit Amoureux*, Act 2. Scene 6. *Camilla's* begging a Boon of *Don Melchor*, from the same; the Love-Quarrel betwixt *Jacinta* and *Wild Blood*, and *Mascul* and *Beatrix*, from the same Play, Act 4. Scene 3, 4. *Au-velia's* falling into *Alonzo's* Arms, from *L'Amant indiscret* Act 5. Scene 4.

*Kind Keeper*, or, *Mr. Limberham*, a Comedy 4to. 1680. Acted at the Duke's Theatre. Mrs. *Faintlies* discovery of *Love All* in the Chest; See pt. 1. *Cynthia Giraldo*, dec. 3. N. 3. Mrs. *Brainsick's* pricking and pickling him. See a Novel, call'd, *The Triumph of Love over Fortune*.

*King Arthur, or The British Worthy*, a Tragedy, Acted at the Theatre in Dorset-Garden, 1691. and Dedicated to the Marquess of *Halifax*. This Play is writ more for the sake of the Singing part and Machines, than for any Excellence of a Dramatick Piece; for in it shines none of Mr. *Dryden's* great Genius, the Incidents being all extravagant, many of them Childish; the *Inchanted Wood*, as well as the rest of the Wonders of *Osmond's Art*, he entirely owes to *Tasso*; where *Rinaldo* performs what *Arthur* does here. I shall not presume to expose any of the Faults of this great Man in this particular piece, he having suffered so much under the Hands of my Predecessor in this Undertaking. The fabulous Story of this *King Arthur*, you may read in *Geffery of Monmouth*, and in the Preface of a late famous Poem, that bears his Name, as well as in the first Volume of Mr. *Tyrrell's History of England*.

*Indian Emperor*; or, *The Conquest of Mexico by the Spaniards*, being the sequel of the *Indian Queen*, a Tragi-Comedy, 4to. 1670. Acted at the Theatre Royal. For the true Story consult *Lopez de Gamara. Hist. general de los Incas & de Conquista de Mexico*, de Bry. *America pars* 9. l. 7. *Ogilby's America*, Chap. 3. Sect. 10. *Mariana de Reb. Hisp.* lib. 26. cap. 3. Sir *Paul Ricaut's Hist of Inca's*.

*Love Triumphant, or Nature will Prevail*, a Tragi-Comedy, Acted at the Theatre Royal by their Majesties Servants, 4to. 1694. Dedicated to the Right Honourable *James Earl of Salisbury*, &c. In the Epistle Mr. *Dryden* informs us, That it is the last he intends for the Theatre. I take this Play to be Founded on the Story of the *King and no King* of *Fletcher*, at least on the Corrections of the Fable of that Play made by Mr. *Rymer*, in his Reflections on the Tragedies of the first Age. Tho' this Play had not that Success which

most

most of Mr. Dryden's met with, yet it must be confess'd, That in several parts the Genius of that Great Man breaks out, especially in the Scene of the Discovery of *Alphonso's* Victorious Love, and the very last Scene, where the Catastrophe is extremely moving, tho' contrary to *Aristotle* it be made from the change of *Will* in *Veramond*.

*Marriage A-la-mode*, a Comedy, 4to. 1673. Acted at the Theatre Royal. The serious part built on the Story of *Sesostrius* and *Timareta*, in B. 3. pt. 9. of *Cyrus*. The Characters of *Palamede* and *Rodophill* from the Story of *Tyrianthes* and *Parthenia*, in the same Romance, pt. 6. B. 1. some Features at least of *Doralice* drawn from *Nogaret*, in the *Annals of Love*. *Melanthus* making Love to her self, from *Les Contes D'Ouville*, pt. 1. p. 13.

*The Mistaken Husband*, a Comedy, 4to. 1675. Acted at the Theatre Royal. This is is not Mr. Dryden's, who only added a Scene; for the Plot consult *Plautus's* *Manechmi*.

*Oedipus King of Thebes* a Tragedy, 4to. 1679. Acted at the Duke's Theatre. This Play was writ by Mr. Lee and Mr. Dryden; therefore to whom to attribute the Faults is difficult; and we have so little to accuse them of being Plagiaries here, that the most understanding Judges wish they had followed *Sophocles* yet closer, it had then been the best of our Modern Plays, as 'tis of the Ancients; but as it is, they have destroyed the Character of *Oedipus*, and made it absolutely Contradictory. For *Oedipus* that fled from a Crown, for fear of threatned Incest, and had pull'd out his Eyes on the Discovery of it, can relish an Embrace of *Jocasta* too well, in the 5th Act, till the Ghost of *Laius* frights him; but this place admits not all those just Criticisms that might be made on this Play.

*The Rival Ladies*, a Tragi-Comedy, 4to. 1679. Acted at the Theatre Royal. The Dispute betwixt *Amideo* and *Hypolito*, and *Gonsalva's* fighting with the Pyrates, borrowed from *Encolpius*, *Giton*, *Eumolpus* and *Tryphena's*, on Boarding the Vessel of *Lyca's*, in *Petronius Arbiter*, and the Catastrophe resembles *Scarron's* *Rival Brothers*.

*Secret Love*, or, *The Maiden Queen*, a Tragi-Comedy, 4to. 1679. Acted at the Theatre Royal. The serious part founded on *Cleobuline* Queen of *Corinth*, pt. 7. B. 7. *Celadon*, *Florimel*, *Olinda*, and *Sabina*, from the History of *Pisistratus* and *Cerintha*, in the said *Cyrus*, pt. 9. B. 3. and the French Marquess *Ibra*. Part 2. Book 1.

*Fig'd Innocence*, or *Sir Martin Mar-all*, a Comedy, 4to. 1678. Acted at the Duke's Theatre. The greatest part, both Plot and Language of *Sir Martin* and *Warner*, stol'n from *Quinault's* *L'Amant indiscret*, and *Mollieres* *L'Etourdy* ou *le Contre temps*. *Sir Martin's* foolish Discovery of his not Playing on the Lute, from *Firmuron*, L. 7. and  
Sir

Sir John Moody's being set up in their Altitudes, from *Shakeſpeare's* *Marmion's* Fine Companions, *Act* 4. *Sc.* 1. &c.

*The Spaniſh Prier*, or, *The double Diſcovery*, a Tragi-Comedy, 4to. 1681. Acted at the King's Theatre. The Comical part built on the Novel, call'd, *The Pilgrim*.

*The State of Innocence*, or, *The Fall of Man*, an Opera, 4to. 1678. Taken from Milton's *Paradiſe Loſt*, tho' guilty of many abſurdities, which are not in Milton, whoſe being a Narration of things done long ſince, made room for ſeveral things, which had he placed it in Action, cou'd never have been brought in; to give one Inſtance; Mr. Dryden makes Lucifer (before the World was made, or at leaſt before the Devil knew any thing of its Form, Matter or Viſſitudes,) compare the proſtrate Devils to Leaves in Autumn, before there was an Autumn, &c.

*The Tempeſt*, or, *Inchanted Iſland*, a Comedy, 4to. 1676. Acted at the Duke's Theatre. This is an Alteration only of one of *Shakeſpear's*, by Sir William D'Avenant and Mr. Dryden.

*Troilus and Creſſida*, or, *Truth found out too late*, a Tragedy 4to. 1679. Acted at the Duke's Theatre. One of Mr. *Shakeſpear's*, altered by Mr. Dryden. The Story is to be found in *Lellius a Lombard*, in *Latin*, and in our old *Chaucer* in ancient *Engliſh*.

*Tyrannick Love*, or, *The Royal Martyr*, a Tragedy, 4to., 1679. Acted at the Theatre Royal. For the Plot ſee *Zofimus*, lib. 4. *Socrates*, lib. 5. c. 14. *Herodian*; l. 6, 7; and 8. *Jul. Caſar*. in *cit. Mac. Jun*.

*The Wild Gallant*, a Comedy, 4to. 1669. Acted at the Theatre Royal. This was his firſt Play, published 1669. being about Twenty eight Years ſince, and by which he was near Thirty eight years old when this was Play'd.

### John Dryden, Junior.

THIS Gentleman is ſecond Son to the aboveſaid great Poet of that Name, and is now living in Rome, in the Pope's Service, as a Gentleman of the Bed-Chamber, where he wrote a Play, call'd,

*The Husband his own Cuckold*, a Comedy 4to. 1696. Acted at the Theatre in *Lincolns-Inn-Fields*, by his Maſteſty's Servants, and Dedicated to the Right Honourable Sir Robert Howard, &c. and is uſher'd into the World by a Preface of his Father, who in it indeed ſhews the tendernels of a Parent, but I think not the Impartiality and Juſtice of a true Critick, when he excludes all from Poetry and Nature but his Friends, at leaſt ſince the Revolution. The young Gentleman in his Epistle, has gone a little too far for a Beginner,

ginner, as yet too uncertain of his own Success, to fall upon the other Writers of the Age.

*Thomas Duffet.*

**H**E was before he became a Poet, a Milliner in the New Exchange, he has writ four Plays, two of them in a Burlesque Stile, their Names follow.

*The Mock Tempest*, or, *The Enchanted Castle*, a Farce, 4to. 1675. Acted at the Theatre Royal by his Majesty's Servants. Writ on purpose to draw Company from the other Theatre, where was great resort about that time, to see that reviv'd Comedy, call'd, *The Tempest*, then much in vogue.

*Psyche Debauch'd*, a Comedy, 4to. 1678. Acted at the Theatre Royal by his Majesty's Servants. This Mock Opera is a Burlesque on *Shadwell's Psyche*, and writ for the same purpose as that above.

*Spanish Rogue*, a Comedy, 4to. 1674. Acted at the Theatre Royal by his Majesty's Servants, and Dedicated to Madam *Ellinor Gunn*. this Play had no great Success.

There is likewise a Masque under his Name omitted by Mr. *Langbain*, 'tis call'd,

*Beauties Triumph*, presented by the Scholars of Mr. *Jeoffery Banister*, and Mr. *James Hart*, at the new Boarding School at *Cbelfsey*, Printed, London 4to. 1676.

This Author has also writ a small Volume of Poems, Songs, Prologues and Epilogues which were first disposed of to one Bookseller, and laying long in the Licenfer's Hands, were again disposed of to another, without Consent of the first Purchaser, and Printed, 8vo. 1676.

*Thomas Durfey.*

**T**His Gentleman (if I am not misinformed) was Born in *Devonshire*, and design'd for some part of the Law; whatever provok'd him to Poetry I can't tell; but whatever it was, he has with various Success given us above Twenty Plays, and if the prosperous Success of the Major part will give him the Credit of a Poet, he has a just pretence to it, and may justly Challenge it from all the Vindicators of Dr. *Blackmores's* Poem from that Topic. For my part, I can only say, that I have laught heartily at his Plays, which is one end of Comedy, or Farce at least; and if the Criticks will deny him to be a good Writer of Comedy, they must allow him a Master of Farce. His Plays follow in Alphabetical Order.

*The*

*The Banditti*; or, *A Ladies Distress*, a Comedy, 4to. 1685. Act'ed at the Theatre Royal. Plot from *Don Fenise*, 8vo. See also the History of *Don Antonio*, B. 4. p. 250, *Diego's* turning *Banditti*, &c. from *Pipperollo* in *Shirley's Sisters*.

*Buffy D'Ambois*; or, *The Husbands Revenge*, a Tragedy, 4to. Acted at the Theatre Royal, 1691. newly Revised by Mr. Dufsey, and Dedicated to the Right Honourable, *Edward*, Earl of *Carlisle*, Viscount *Howard* of *Morpeth*, &c. In his Epistle he owns it to be *Chapman's*, only challenges to himself the Merit of having Purged it of a great deal of *Obsolete Phrases*, and *intolerable Fustian*; tho' some are of Opinion, that with those Defects, he has injudiciously par'd away many of its Beauties. The Character of *Tamyras*, he will have us believe, he has alter'd for the better; tho' he'll hardly persuade, that Pity is due to a Woman, that quits her Honour and Virtue on any Account. You may find the Story in *Thuanus Jean de Serres*, and *Mezeray*, in the Reign of *Henry III. of France*, and the particular Intrigue of *Buffy* with *Tamyras* in *Rosset*, in his *Histoires Tragiques de Notre temps*, under the Names of *Lysis* and *Silvie*, Hist. 17. p. 363.

*Commonwealth of Women*, a Tragi-Comedy, 4to. 1686. Acted by their Majesty's Servants at the Theatre Royal, and Dedicated to the truly Noble and Illustrious Prince *Christopher*, Duke of *Albemarle*. This Play is borrowed from *Fletcher's Sea Voyage*.

*Cynthia and Endimion*; or, *Love's of the Deities*; a new Opera, as it was designed to be Acted at Court before the late Queen, and now Acted at the Theatre Royal by his Majesty's Servants, 1697. 4to. Dedicated to the Right Honourable *Henry*, Earl of *Rumney*, Viscount *Sidney*, &c. Our Author is not contented in the Title Page, to let his Patron know the Honour her late Majesty design'd this Off'ring of his Muse, but repeats it in the Epistle, which had indeed been the more pardonable piece of Vanity; but that's a small fault in a Poet, especially when there are so many greater in the Work it self. For by a sort of Poetick License, unknown to our great Master *Horace*, he perverts all those known Characters given us by *Ovid*; he has made the Chaste Favourite of *Diana*, (*Daphne*) both a Whore and a Jilt; and so sordid, as to condemn the God of Wit and Light, for a pitiful dull Country Lad: and fair *Syrinx* must loose her Reputation, in the unknown ignomy of an envious, jilting, mercenary, infamous Woman. Tho' this Play took, yet it merits not a nice Enquiry into its Virtues and Vices; but as I have given a specimen of one, my impartiality obliges me to own, that there are many Lines in it above the Genius which generally appears in his other Works. The Versification is often good, and the Expression often significant and Poetical. The Story of *Cynthia* and *Endimion*, as well as the others contained in this Opera, you may find beautifully done in their Original, in the several parts



of *Ovid's Metamorphoses*, and that of *Psyche* in the 4th, 5th, and 6th Books of *Lucius Appuleius de Asino Aureo*.

*The Comical History of Don Quixot*, Acted at the Queens Theatre in Dorset-Garden, by their Majesties Servants, Part I. 1694. 4to. Dedicated to the Dutches of Ormond. This Play met with an extraordinary Applause; and is taken entirely from that famous, and much Celebrated Antick Romance of the same Name, written by *Michael Cervantes*, a Spaniard.

Part II. Acted at the same Theatre, in the same Year, and Dedicated by an Epistle in Heroick Verse, to the Right Honourable *Charles*, Earl of Dorset and Middlesex, &c. This as well as the former, is taken from the forefaid Romance, and met with great Applause, which encouraged our Author to proceed to

Part III. adding to the Title of that only, *With the Marriage of Mary the Buxome*. This was Acted and Printed 1696. and Dedicated to the Right Honourable *Charles Montague*, Esq; one of the Lords Commissioners of the Treasury, &c. in which he will not allow that its innate Defects are so obnoxious as are supposed; but owns its want of Success, which never Poet yet attributed to himself: This is as the other two Parts borrowed from the incomparable *Cervantes*.

*The Fond Husband*; or, *The Plotting Sisters*, a Comedy, 4to. 1678. Acted at the Dukes Theatre, and Dedicated to his Grace the Duke of Ormond: This when Presented first was accounted a good Play.

*The Fool turn'd Critick*, a Comedy, 4to. 1678. Acted at the Theatre Royal by their Majesties Servants. The Characters of *Old Wit*, *Love*, *Tim*, and *Small Wit*, are something like *Simo*, *Astus*, and *Balio* in *Randolph's Jealous Lovers*.

*A Fool's Preferment*; or, *The Three Dukes of Dunstable*, a Comedy, 4to. 1688. Acted at the Queens Theatre in Dorset-Garden, by their Majesties Servants, with Songs set by *Mr. Henry Purcell*, and Dedicated to the Honourable *Charles*, Lord Morpeth, transcribed from *Fletcher's Noble Gentleman*, except one Scene from the Novels of the *Humours of Bassett*.

*The Injured Princess*; or, *The Fatal Wager*, a Tragi-Comedy, 4to. 1682. Acted at the Theatre Royal by their Majesties Servants; the Prologue to this Play is the same with the Epilogue of another of his own, call'd, *The Fool turn'd Critick*; and the Foundation of the whole Play from *Shakespeare*.

*The Intrigues of Versailles*; or, *A Filt in all Humours*, a Comedy; Acted at the Theatre in *Lincolns-Inn-Fields*. 1697. 4to. This Play had not the Success the Author desired; who in his Epistle to the two Sir *Charles Sidleys*, is pleased to Condemn the Taste of the Town for not liking it, when they had approved others of his Plays of less value, and Merit, it having been approved by two such Judges as *Mr. Congreve* and *Mr. Betterton*, as he takes



tells us it would be a sort of presumption to dissent from them, tho' with the Town on ones side; for of them, as of *Cato*, it may be said, *Viatrix causa diis placuit sed visâ Catoni*; yet 'tis to me unaccountable, that *Ramlure* should be introduced speaking broken English, or a sort of Jargon between French and English, when all the Persons in the Play except *Guillamour* are French, and the Scene laid at *Verfailes*. Nor can I imagine how Mr. *Durfey* and his two Judges cou'd oversee the young Count *Tornefe* absconding in the very Court of the King, in so thin a Disguise as that of a Woman, when he had committed so unpardonable a Fault as a Duel is there, and have such a Confident of his Disguise as *Voudosm*, who had a better way of Attacking him than with a pruning Knife: But *Nequid Nimis*. As for the Thefts they are numerous enough. *Tornezres* Disguise, and Count *Brisack's* falling in Love with his Wifes Gallant in Womans Cloaths, are Borrowed from a Novel call'd, *The Double Cuckold*. *Vandosms* Character seems to be a fairer Copy of *Olivia* in *The Plain Dealer*, and *Mirtilla* in Mrs. *Behn's* Play, call'd, *The Amorous Filt*; but *Vandosms* Language is more *Billingsgate* than either, wanting the Wit of the first, and the Genteelness of the last.

*Love for Money*; or, *The Boarding-School*, a Comedy, Acted at the Theatre Royal, 1691. 4to. and Dedicated to the Right Honourable *Charles*, Lord Viscount *Lansdown*, Count of the Sacred Roman Empire, &c. This Play it seems in the first Days Representation met with Enemies, which endeavoured to Damn it, especially the Dancing-Masters, and other Friends to the Boarding-Schools, who supposed themselves, and their Livelihood expos'd; from which the Poet clears himself, and lets us understand, that all this Opposition could not oppress the Merit of the Play; which is, without doubt, a sufficient Proof that there was something in it that pleas'd more than ordinary. I do not find many new Characters; Deputy *Nicompoop*, *Ned Bragg*, &c. being the Refuge of ev'ry Cinic Writer, at least of late. The Plot in general I take to be his own.

*Madam Fickle*; or, *The Witty False One*, a Comedy, 4to. 1677. Acted at his Royal Highness the Dukes Theatre, and Dedicated to his Grace the Duke of *Ormond*. *Old Love* resembles *Veterans* in *Marmion's* Antiquary, *Zecheil's* creeping into the Tavern-Bush, and *Tilbury's* being drunk under it, &c. from Sir *Reverence Lamard* and *Pimpwell* in *Islington* and *Hogsden-Walks*. See also a Play call'd *The Fawn*, writ by *Marston*.

*The Marriage Hater Match'd*; a Comedy, Acted at the Theatre-Royal by their Majesties Servants, 1693. 4to. and Dedicated to the Illustrious, and truly Noble Prince *James*, Duke, Marquess, and Earl of *Ormond* in *England* and *Ireland*, &c. This Play was very well received, and in it Mr. *Dogget* gave the first Proofs that were taken great notice of, what an admirable Actor he was. Before

this Play is prefix'd a Letter to the Author in Defence of it; and with that I do agree, that this is by much the best of his Comedies, tho' I can never allow the rest of that Epistle free from Flattery; and we may conclude that Friendship, or some other Motive blind-ed his Eyes very much, when he made so large an Encomium of it.

*The Richmond Heirés*; or, *a Woman once in the Right*, a Comedy, Acted at the Theatre Royal by their Majesties Servants, 1693, 4to. Dedicated to the Honourable, and my very good Friend Sir Nicholas Garrard, Bar. whom he is pleas'd to inform, that in the piece offer'd him, there appears no defect of Genius, whatever there might be of Judgment; whether the Poet be in the Right or no the Reader must Determine; but 'tis evident, it was not Received with an Applause Answerable to his Expectations; tho' upon a Revival and Alterations he has pleas'd the Town.

*The Royallist*; a Comedy, 4to. 1682. Acted at the Dukes Theatre. *Camillas Trick* of Sir Oliver Old-Cut, for Sir Charles King-Love, borrowed from Boccace's Novels, Day 7. Nov. 9. and the Song of *Hey boys up go we*, stollen from an Eclogue, 4to. in *The Shepherd's Oracle*.

*The Siege of Memphis*; or, *The Ambitious Queen*, a Tragedy, 4to. 1676. Acted at the Theatre Royal, and Dedicated to Henry Chivers, Esq; This Play met not with that Success the Author desired.

*Sir Barnaby Whig*; or, *No Wit like a Womans*; a Comedy, 4to. 1681. Acted at the Theatre Royal by their Majesties Servants, and Dedicated to the Right Honourable George, Earl of Berkeley. Plot from *The Fine Companion*, a Play of Marmion's, and part from a Novel call'd *The Double Cuckold*, 8vo.

*Trick for Trick*; or, *The Debauch'd Hypocrite*, a Comedy, 4to. 1678. This is only *Monsieur Thomas* (a Play of Fletcher's) Reviv'd.

*The Virtuous Wife*; or, *Good Luck at last*; a Comedy, 4to. 1680. Several Hints stollen from other Plays (viz.) *The Fawn*, *Marriage A-la-mode*, &c.

He has written besides the above-mentioned Plays, some Volumes of Songs and Poems, as *Butler's Ghost*, *Collins's Walk*, &c.

E Edw.

## E

Edward Eccleston.

**T**His Author is (I suppose) still living, and has writ a Play set off with Sculptures, and several Titles to make it sell; it was first call'd,

*Noah's Flood*; or, *The Destruction of the World*, an Opera, 4to. 1679. Dedicated to the Dutchess of Monmouth; the second Title was *The Cataplasm*, or *General Deluge of the World*, 4to. 1684. and again the third time, under the Name of *The Deluge*, or, *The Destruction of the World*, 4to. 1691. The Foundation of it is from *Sacred Writ*.

## Sir George Etheridge.

**A** Gentleman very famous in the Reign of King *Charles* the Second; his Country I am ignorant of; but his first Applications were to the Law; his *Love in a Tub*, and his Wit brought him into good Acquaintance, and general Esteem, till for Marrying a Fortune he was Knighted, and by King *James* the Second, he being in particular esteem with the late Queen his Consort, sent him Envoy to *Hamburgh*. After the Revolution he went for *France* to his Master, and dyed there, or very soon after his arrival in *England* from thence; He is the Author of three Plays; two of them are admirable; and were the first divided from the serious part, it would not want a considerable Praise, at least it still meets with a general Applause.

*The Comical Revenge*; or, *Love in a Tub*, a Comedy, 4to. 1679. Acted at the Duke of *Tork's* Theatre then in *Little Lincolns-Inn-Fields*. This Play, tho' part serious, and part Comical, yet (as before) met with a general Applause.

*The Man of Mode*; or, *Sir Fopling Flutter*, a Comedy, 4to. 1676. Acted at the Duke of *Tork's* Theatre, and Dedicated to his Dutchess. This Play met with extraordinary Success; all agreeing it to be true Comedy, and the Characters drawn to the Life.

*Shewou'd if she cou'd*, a Comedy, 4to. 1671. Acted also at the Duke of York's Theatre. This Comedy is accounted by Mr. *Langbain*, with whom I agree, one of the first Rank, and by Mr. *Shadwell* (in his Preface to his *Humorists*) the best Comedy written since the Restauration of the Stage.

## F

Sir *Francis Fane*, Jun. Knight of the  
*Bath*.

THIS Honourable Author is lately deceased, his late Residence was at *Fulbeck* in *Lincolnshire*; he was Grandson to the Earl of *Westmorland*, and has given us the two following Plays:

*Love in the Dark*; or, *The Man of Business*; a Comedy, 4to. 1675. Acted at the Theatre Royal by his Majesties Servants, and Dedicated to the Right Honourable *John*, Earl of *Rochester*. The Plot taken from the *Invisible Mistress* in *Scarron's Novels*, 8vo. *Boccace's Novels*, Day 3. Nov. 3. and Day 7. Nov. 7. *Loves of Great Men*, p. 59.

*The Sacrifice*, a Tragedy 4to. 1686. and Dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*. This Play tho' Published without Acting, was highly commended by two Copies of Verses to the Author by Mr. *Tate* and Mrs. *Behn*; For the Plot see *Chalcocondylas*, lib. 3. *Leundavius*, lib. 6. See also the Lives of *Bajazet* and *Tamerlain*, the last by Mr. *D'Afigny*, and the former by *Knoll's* in his *Turkish History*.

Sir *Richard Fanshawe*.

BROther to the Right Honourable *Thomas* Lord *Fanshawe* of *Ware-Park* in *Hertfordshire*; he was Educated at *Cambridge*, from thence removed to Court; he perfectly understood *Latin*, *French*, *Italian*, *Spanish*, and *Portuguese*; was Secretary to the King in *Holland*, *France*, and *Scotland*, was after the Restauration sent Ambassador to *Portugal*, to Consummate the Match between the present Queen Dowager and *Charles* the Second. In the Year 1664. he was sent into *Spain*, Ambassador, to confirm the Treaty of Commerce and League between the two Crowns, and dyed at *Madrid*, 1666. to say nothing of his Capacity as a States-man, we confine ourselves only to his Poetry, and particularly his Dramatick Pieces.

*Pastor*

*Pastor Fido, The Faithful Shepherd*, a Pastoral, 8vo, and 4to. Dedicated to King Charles the Second, when Prince of Wales. Translated from Guarini's Italian, and Printed with his Poems, 8vo.

*Querer por Solo querer, To Love only for Love's sake*, 4to. 1671. This is a Dramatick Romance, Translated from the Spanish of *Mendoza*, when Sir Richard was a Prisoner in *Tankersly-Castle* in *Yorkshire*, after the Battle of *Worcester*, where he was on the King's side, this Play consists but of three Acts, the Spanish Poets seldom exceeding that Number.

### Henry Lord Viscount Faulkland.

FATHER to the late Lord *Faulkland*, celebrated by *Cowley*. He was of *Oxfordshire*, and Lord Lieutenant of that County, and a Member of Parliamennt; his Diversion led him to write one Play, call'd,

*The Marriage Night*, a Tragedy, 4to. 1664. This Play never appeared publick on the Stage.

### Nathaniel Field.

THIS Poet Liv'd in the time of King *James I.* and King *Charles I.* he was assistant to old *Massenger* in the writing a Play call'd, *The Fatal Dowry*, and commonly call'd *Son* by Mr. *Chapman*, who, as well as most of the then Poets, had our Author in good Esteem, he was an Actor, and writ himself two Plays, (*viz.*)

*Amends for Ladies*, with the merry Pranks of *Moll Cut-purse*, or the Humour of *Roaring*, a Comedy, 4to. 1639. Acted at the *Black Fryars*, by the Prince's and Lady *Elizabeth's* Servants. This Play the Author writ to please the Ladies whom he had offended by his other Play. The Plot in part taken from the Novel of the *Curious Impertinent* in *Don Quixot*.

*Woman's a Weather-Cock*, a Comedy, 4to. 1612. Acted before the King at *Whitehall*, and several times privately at the *White Fryars* by the Children of her Majesty's Revels. This Play pleas'd much in those Days, and highly commended by Mr. *Chapman*.

### Edward Filmer.

AN Author that has been pleas'd to visit the Town with a Play in the Autumn of his Age, if I am rightly informed; this therefore no great wonder if it wanted fire and force enough to

preserve its Life above three Days. He is a Doctor of the Civil-Law, and otherwise esteemed a Man of good Sense and Judgment; and some Lines in this Play confirm that Opinion, 'tis call'd,

*The Unnatural Brother*, a Tragedy, 4to. Afted at the Theatre in *Little Lincolns-Inn-Fields*, 1697. by his Majesty's Servants; he owns the Plot to be taken from *Cassandra*, particularly the Story of *Alcinoe* in that Romance.

### Mr. Fishbourn.

A Gentleman who writ an unlicensed Play without his Name, call'd,

*Sodom*; before this Play are put the two Letters *E. R.* the Printer having a mind to have it pass for one of the Works of the late Earl of *Rocheſter*, as it had been formerly imputed to him, and which he denies and detests in a Copy of Verses made on purpose against the Author of it, who was, as I'm very well assured, one Mr. *Fishbourn*, an Inns of Court Gentleman; nor indeed has it any of my Lord *Rocheſter*'s Wit to make amends for the abominable filth of the Obscenity which must nauseate every Reader of any tolerable Judgment.

### Richard Flecknoe.

THIS memorable Author liv'd in the Reign of both the *Charles*, was (as I have had it from good hands) a Jesuit, but forsook the knavish part of his Office for Poetry, tho' his Works, if I may credit those that have read him with more regard than my self, is not enough to quit him of all the tricks of that Order, he is for nothing so famous, as for naming a Poem of Mr. *Dryden*'s call'd, *Mac Flecknoe*, he has Published several Plays, but whether any of 'em were Afted or not, I'm not able to determine.

*Damoyselles A-la-mode*, a Comedy, 8vo. 1667. Dedicated to their Graces the Duke and Dutchess of *New Castle*, borrowed from *Moliere's Precieuses Ridicules*, *L'Ecole des Femmes*, & *L'Ecole des Maris*.

*Erminia*; or, *The Chast Lady*, a Tragi-Comedy, 8vo. 1667. Dedicated to the fair and virtuous Lady the Lady *Southcott*.

*Loves Dominion*, a Pastoral, 8vo. 1654. Dedicated to the Lady *Elizabeth Claypole*: A Play full of Morality, and written as a Pattern for the Reformed Stage.

*Love's Kingdom*, a Pastoral Tragi-Comedy, 8vo. 1664. Dedicated to his Excellency the Marquess of *Newcastle*. This Publish-

ed with a fresh Title ten years after ; the other going before, is almost the same, only Corrected, and a very little alter'd.

*Marriage of Oceanus and Britania*, a Masque.

This Author has written divers Epigrams and Enigmatical Characters ; also a short Discourse of the English Stage, Published at the end of his *Love's Dominion*, 8vo. *Diaryum*, or *The Journal*, another piece of his in Burlesque Verse, 12ves. 1656. &c.

*John Fletcher, and Francis Beaumont.*

**M**R. Fletcher was the Son of Dr. Fletcher, created Bishop of Bristol by Queen Elizabeth, and afterwards translated to the See of London, 1593. He dy'd the first year of Charles I. of the Plague in London, 1625. in his Forty ninth Year, and was Buried in St. Mary Overy's Church, Southwark. His Colleague in writing most of his Plays, Mr. Beaumont, I can say little of, but what the Reader may gather from the Verses of the Poets in that Age, before their Works ; that he was a Man of Learning none can question ; but to imagine, as Mr. Langbain does, that he was perfectly vers'd in the Dramatick Laws, is more than can be drawn from their Plays, of which there is scarce one regular. Their Comedies are much the best ; yet of them take away five or six, and they will not bear Acting, scarce reading by a nice Judge. I say not this to derogate from Men of undoubted Merit, but only prompted by my impartiality, a Character which Mr. Langbain professes but has no where preserved. Their Plays are fifty two in Number, all which are Printed and Published in one large Volume Folio, 1679. They follow in Alphabetical Order.

*The Beggars Bush* ; a Comedy, fol. often Acted formerly with good Applause.

*Bonduca*, a Tragedy, fol. This Play has been twice reviv'd, Plot from Tacitus's *Annals*, Book 14. See also Milton's *History of England*, Book 2.

*The Bloody Brother* ; or, *Rollo Duke of Normandy*, a Tragedy, fol. This Play hath been sometimes Acted of late Days at the Theatre in Dorset Garden, with good Success. Plot from Herodian. *Hist. Lib. 4.* and part of the Language from Seneca's *Thebais*.

*The Captain*, a Comedy, fol. This Play has not been Acted of late years.

*The Chances* ; a Comedy, fol. Reviv'd by the late Duke of Buckingham, and Printed with Alterations 4to. 1682. oftentimes Acted with great Applause of late days at the Theatre in Dorset Garden, &c. Plot from the Lady Cornelia in Exemplary Novels, fol. or the Novels of Cornelia in Miguel des Cervantes Novels, translated by Dr. Pope.

The

*The Coronation*; a Tragi-Comedy, fol. not Acted these many years. This Play, tho' Printed in this folio Edition, is claimed by Shirley to be his.

*The Coxcomb*, a Comedy, fol. This Play has been Revived and Acted at the Theatre Royal, but met with little Success.

*Cupid's Revenge*, a Tragedy, fol.

*The Custom of the Country*; a Tragi-Comedy, fol. The Plot of *Rutilio*, *Duarte*, and *Guyomar*, built on *Malispinus Novels*, Decad. 6. Nov. 6.

*The Double Marriage*; a Tragi-Comedy, fol. This Play was Revived some Years since, but met not with that Success expected.

*The Elder Brother*; a Comedy fol. oftentimes Acted formerly, and met with indifferent Success.

*The Faithful Shepherdess*; a Pastoral, fol. This was entirely Fletcher's, and commended by (\*) Copies of Verses by Mr. Beaumont and Ben. Johnson. 'Twas first Acted on a Twelfth Night, at Somerset-house; instead of a Prologue was a Song in Dialogue, writ by Sir William D'Avenant, and Sung between a Priest and a Nymph; and the (†) Epilogue was then spoken by the Lady Mordant.

*The Fair Maid of the Inn*; a Comedy, fol. *Marianus* disowning *Casario*, and the Duke's Injunction to Marry him, you may find in *Causin's Holy Court*, and *Wanly's Hist. of Man*, Book 3 Cap. 26.

*The False One*, a Tragedy, fol. See *Plutarch*, *Suetonius*, *Dion*, *Appian*, *Florus*, *Orosius*, &c.

*Four Plays*; or, *Moral Representations in One*, Tragi-Comedy, fol. (viz.) *The Triumphs of Honour*; built on *Boccace's Novels*, Day 10. Nov. 3. *Triumph of Love*, on Nov. 8. Day 5. *Triumph of Death*, on Nov. 3. Part 3. of the *Fortunate Deceiv'd*, and *Unfortunate Lovers*, also *The Palace of Pleasure*, Nov. 4. And *The Triumph of Time*, the Author's own Invention.

*An Honest Man's Fortune*; a Tragi-Comedy, fol. See *Heywood's Hist. of Women*, Book 9. p. 641.

*The Humorous Lieutenant*; a Tragi-Comedy, fol. Some hint may be taken from *Horace*, Lib. 2. Ep. 2. but rather from *Ford's Apothegms*, p. 30. See also *Plutarch's Life of Demetrius*, *Appian*, *Justin*, &c.

*Island Princess*, a Tragi-Comedy, fol. and 4to. This Play was about ten Years since Reviv'd by Mr. Tate, the present Poet Laureat, with Alterations. Acted at the Theatre Royal, and Dedicated to the Right Honourable *Henry, Lord Walgrave*, the Quarto Edition, Printed 1687.

\* See Beaumont and Fletcher's Plays, last Edition, fol. p. 233.

† Covent Garden Drollery, p. 86.



*A King and no King*; a Tragi-Comedy, fol. Reviv'd since the Restauration, and Afted with Applause at the Theatre Royal.

*The Knight of the Burning Pestle*; a Comedy, fol. Reviv'd also in King Charles the Second's time, and Afted at the Theatre Royal, with a new Prologue, spoken by the famous Madam Ellen Guin.

*A Knight of Malta*, a Tragi-Comedy, fol. not Afted of late years.

*The Laws of Candy*; a Tragi-Comedy, fol. not Afted these many years.

*The Little French Lawyer*, a Comedy, fol. Plot from *Gusman's Don Lewis de Castro*, and *Don Roderigo de Montalvo*, See also *Scarron's* Novel of the *Fruitless Precaution*.

*Loves Cure*; or, *The Martial Maid*, a Comedy, fol.

*Love's Prilgrimage*, a Comedy, fol. The Plot from a Novel, call'd, *The Two Damsels*, in a Book Entituled *Exemplary Novels*, and part of the Play taken from *Johnson's New Inn*.

*The Lovers Progress*, a Tragi-Comedy, fol. Plot from a French Romance, call'd *Lysander and Calista*.

*The Loyal Subject*; a Tragi-Comedy, fol.

*The Mad Lover*, a Comedy, fol. See the Story of *Mundus and Paulina*, in *Josephus Hist. of the Jews*, Book 18. Chap. 4.

*The Maid in the Mill*, a Comedy; This Play was Reviv'd, and sometimes Afted at the Dukes Theatre after the Fire of London. Plot of the serious part from *Gerardo*, a Romance, and the Comical part from *Bandello's Novels*.

*The Maid's Tragedy*, a Tragedy, fol. This Play was often Afted at the King's Theatre since the Restauration; but somewhat in it displeasing King Charles the Second, it was for some time forbid coming on the Stage, till Mr. Waller Reviving it, and wholly altering the last Act (which is Printed in his Poems) appeared again publickly.

*A Masque of Grays-Inn and the Inner Temple-Gentlemen*, fol. This was presented at the Marriage of the Princess Elizabeth, and the Prince Palatine of the Rhyne, in the Banqueting House of Whitehall; written by Mr. Beaumont alone.

*Monsieur Thomas*, a Comedy, fol. This has appeared since on the Stage, with a new Title, call'd, *Trick for Trick*.

*Nice Valour*; or, *The Passionate mad Man*; a Comedy, fol.

*The Night Walker*; or, *The little Thief*, a Comedy, fol. This has been Afted since the Restauration, by the King's Servants.

*The Noble Gentleman*; a Comedy, fol. This Play has appeared of late years with a new Title, call'd, *The Fool's Preference*; or, *The Three Dukes of Dunstable*, Riviv'd by Mr. Dursy.

*Philaster*;

*Philaster*; or, *Love lies a Bleeding*; a Tragi-Comedy, fol. A Play often Acted formerly, and sometimes of late Years, is accounted one of the best our Authors have Published.

*The Pilgrim*; a Comedy, fol. Reviv'd and Acted some Years since.

*The Prophetess*; a Tragi-Comedy, fol. This is Reviv'd under the name of the *Prophetess*; or, *The History of Dioclesian*, an Opera, 4to. 1690. I know not what reason Mr. Langbain has to attribute the revival to Mr. Dryden, when 'twas Mr. Betterton's. The true History you may find in *Nicephorus*, lib.6. and 7. *Eusebius* lib.8. *Baronii* An. 204. &c.

*The Queen of Corinth*; a Tragi-Comedy, fol.

*Rule a Wife, and have a Wife*, a Comedy, fol. This Play has been sometimes Acted of late days with good Applause.

*The Scornful Lady*, a Comedy, fol. Acted often in these days with good Applause. This Play is likewise Printed in Quarto, 1691.

*The Sea Voyage*, a Comedy, fol. This Play has been Reviv'd by Mr. Dufey, with a new Title, call'd, *The Common-wealth of Women*, and in part resembles *Shakespeare's Tempest*.

*The Spanish Curate*, a Comedy. Plot from *Gerardo's Hist.* of *Don John* p. 202. and from the *Spanish Curate* of the same Author, p. 214.

*Thiery and Theodoret*, a Tragedy, fol. and 4to. imperfect in the last Act in the folio Edition, but supplied in the 4to. Plot from the *French Chronicles*, in the Reign of *Clotair II.* See *Fredegarius*, *De Serres*, *Mezeray*, &c.

*Two Noble Kinsmen*, a Tragi-Comedy, fol. Mr. *Shakespeare* assisted in the writing of this Play.

*Valentinian*, a Tragedy, fol. and 4to. This Play, has been Reviv'd and Alter'd by the late Earl of *Rocheſter*, and so Acted at the Theatre Royal with great Applause. The Quarto Edition, Published 1685. with a Preface relating to the Author and his Works. Plot from *Amm. Marcellinus*. *Procopius*. *Hist.* *Evagrius*, and other Writers of those times.

*A Wife for a Month*, a Tragi-Comedy, fol. See the Story hereof in *Mariana*, and *Louis de Mayerne Turquet*, and the History of *Sancho VIII.* King of *Leon*.

*The Wild Goose Chase*, a Comedy, fol. This Play has been in good repute.

*Wit at several Weapons*, a Comedy, fol. built on the *Wits*; writ by Sir *William D'avenant*.

*Wit without Money*, a Comedy, fol. This Play was Reviv'd and Acted in *Little Lincolns-Inn-Fields*, immediately after the Theatre in *Drury Lane* was burnt, with a new Prologue by Mr. *Dryden*.

The

*The Woman Hater*, a Tragi-Comedy, fol. Reviv'd by Sir William Davenant, with a \* new Prologue writ in Prose. Mr. Fletcher writ this Play without the Assistance of Mr. Beaumont.

*The Woman's Prize; or, The Tamer Tam'd*; a Comedy, fol. built on the Taming of the Shrew, writ by Mr. Shakespear, and may be taken as a Counter part thereof.

*Women Pleas'd*; a Comedy, fol. See the most Comical parts hereof taken from Nov. 6. Day 7. and Day 8. Nov. 8. &c. of Boccace's Novels.

Mr. Fletcher join'd with Ben. Johnson and Middleton, in one other Comedy, call'd, *The Widow*, placed under Johnson; and Mr. Beaumont has writ a Book of Poems, Elegies, Sonnets, &c. last Edition, 8vo. 1653.

### John Ford.

A Gentleman of the Middle Temple, in the Reign of King Charles I. and besides those Plays he has join'd with Rowley and Decker, he has writ seven entirely alone.

*The Broken Heart*, a Tragedy, 4to. 1633. Acted by his Majesty's Servants, at the private House in Black Fryers, and Dedicated to the Lord Craven.

*Fancies Chast and Noble*; a Tragi-Comedy, 4to. 1638. Acted at the Phoenix in Drury Lane, by the Queens Majesties Servants, and Dedicated to the Lord Macdonel, Earl of Antrim in Ireland.

*The Ladies Tryal*; a Tragi-Comedy, 4to. 1639. Acted by their Majesties Servants in Drury Lane, and Dedicated to John Wyrley, Esq; and Mrs. Mary Wyrley his Wife.

*Lovers Melancholy*; a Tragi-Comedy, 4to. 1629. Acted at the private House in Black Fryers, and publickly at the Globe by the King's Servants, and Dedicated to several of his Friends of Grays-Inn in particular, and to the whole Society in general.

*Loves Sacrifice*; a Tragedy, 4to. 1633. Acted by the Queens Servants at the Phoenix in Drury Lane, and Dedicated to John Ford of Grays-Inn, Esq.

*Perkin Warbeck*; an Historical Play, 4to. 1634. Acted by the Queens Servants in Drury Lane, and Dedicated to the Right Honourable William, Earl of New Castle. For the truth of the Story see Gainsford's Hist. of Perkin Warbeck, 4to. and our English Chronicles in the Reign of Henry VII.

*'Tis Pity she's a Whore*; a Tragedy, 4to. 1633. Acted by the Queens Majesties Servants at the Phoenix in Drury Lane, and Dedi-

\* Sir William Davenant's Works, fol. p. 249.

cated to the truly Noble *John*, Earl of *Peterborough*, Lord *Mordant*, Baron of *Turney*.

*The Suns Darling*; a Mask, 4to. 1657. Presented by their Majesties Servants at the Cock-pit in *Drury Lane*, and Dedicated to the Right Honourable the Earl of *Southampton*. This Play was not wholly written by this Author, but *Decker* join'd with him therein.

### *Thomas Ford.*

THIS Author liv'd in the Reign of King *Charles I.* and has writ one Play, call'd,

*Loves Labyrinth*; or, *The Royal Shepherdess*, a Tragi-Comedy, 8vo. 1660. Part of it taken from *Gomersal's Tragedy of Sforza*, Duke of *Millain*, and is bound up with his other Works in 8vo. 1661.

### *John Fountain.*

A *Devonshire Gentleman* who liv'd in the Reign of K. *Charles II.* and writ one Play, call'd,

*The Reward of Virtue*; a Comedy, 4to. 1661. never Acted whilst the Author liv'd, but after his Death Mr. *Shadwell* Reviv'd and Alter'd it; and then under another Title, (*viz.*) *The Royal Shepherdess*, it was Acted with Applause.

### *Abraham Fraunce.*

THIS Poet liv'd in the Reign of Queen *Elizabeth*; in a Book writ by him, call'd, *The Countess of Pembroke's Ivy-Church*, is one Dramatick Pastoral, entituled,

*Amintas Pastoral*; 4to. 1591. writ in Hexameters, and is a Translation of *Tasso's*.

### *Sir Ralph Freeman.*

THIS Gentleman after the Martyrdom of K. *Charles I.* writ one Play, call'd,

*Imperiale*; a Tragedy, 4to. 1655. and Dedicated to *John Morris, Esq;* For the Plot consult *Pontanus*, *Rudaw's Treasury of Ancient and Modern Times*, *Beard's Theatre of God's Judgments*, part 2. page 45. *Wanley's History of Man*, Book 4. Chapt. 2. *Goulart Hist.*

*Hist. Admirables de Notre temps, Tom. 1. p. 362. and Bandello's Novels.*

*Ulpian Fulwell.*

**A**N Author in Queen Elizabeth's Reign, who writ in Rhime one Play, call'd,

*Like will to like quoth the Devil to the Collier*; an Interlude 4to. 1587. This ancient piece was so contriv'd, that it might be Acted by five Persons; shews what Punishments overtake the Licentious, and what Rewards the Virtuous receive; its printed in an old black English Letter.

G

*George Gascoign, Esq.*

**A**N ancient Poet who writ in the beginning of Queen Elizabeth's Reign, he was of *Grays-Inn*, and has left us four Dramatick pieces, of which in their order.

*The Glasse of Government*; a Tragi-Comedy, 4to. 1575. This Play was also printed in an old black Letter, like that of *Fulwell's*, and shews the Punishments for Vice, and the Rewards for Virtue.

*Jocasta*; a Tragedy, 4to. 1556. Translated from the Greek of *Euripides* by this Author, and one Mr. *Kinwelmer* of *Grays-Inn*, where it was presented.

*Supposes*; a Comedy, 4to. 1566. presented also at *Grays-Inn*, Enlished from the famous Italian *Oriosto*. This and the former, are two of the Antients Plays in our English Tongue.

*Pleasure at Kenelworth-Castle*; a Masque, but what year when Printed I cannot tell. This Play was play'd before the Queen for her Entertainment there.

The Author has Publish'd divers Poems with his Plays, printed 4to. 1587.

*Henry*

## Henry Glapthorn.

I Know no more of this Author, than that he writ five Plays in the time of K. Charles I. which follow;

*Albertus Wallenstein*; a Tragedy, 1640. Acted at the Globe on the Bank side by his Majesty's Servants. See the German Writers of Ferdinand the 2d's Reign. *Spondanius's Continuation of Baronius*, &c.

*Argalus and Parthenia*, a Tragi-Comedy, 4to. 1639. This Play was presented before the King and Queen at Court; and afterwards Acted at the private House in Drury Lane by their Majesties Servants. Plot from Sir Philip Sidney's *Arcadia*, fol.

*The Hollander*; a Comedy, 4to. 1640. Acted at the Cock-Pit in Drury Lane, as also at Court before their Majesties.

*The Ladies Priviledge*; a Comedy, 4to. 1640. Acted both at Court before their Majesties, and at the Cock-Pit in Drury Lane, by their Majesties Servants.

*Wit in a Constable*; a Comedy, 4to. 1640. Acted at the Cock-Pit in Drury Lane, by their Majesties Servants.

He also Published a Poem call'd *Whitehall*, which are Printed in Quarto 1639.

## Tho. Goff.

HE was born about the year 1592. began his Studies at Westminster-School, finish'd them at Christ-Church, Oxon, whether he remov'd at Eighteen. He went out Batchelor of Divinity, and had the Living of East-Clandon in Surrey, and a *Xantippe* to his Wife, whose Tongue, &c. he could not bear so indifferently as sometimes, but as my Author observes, let it shorten his Days. He was Buried in the said Parish-Church, 1627. and has written divers Poetical Pieces: His Plays five in Number, follow:

*The Careless Shepherdess*, a Pastoral, 4to. 1656. Acted at Salisbury-Court, before their Majesties the King and Queen with good Applause. To which Play is added an Alphabetical Catalogue of all Plays till that time published in English, but very Erronious.

*The Courageous Turk*; or, *Amurath the First*; a Tragedy, 8vo. 1656. Acted by the Students of Christ-Church in Oxon. For the Plot, see *Leunclavius*, *Chalcocondylas*, *Knolles*, &c. in the Reign of Amurath.

*Orestes his Tragedy*, 8vo. 1656. Acted also by the Students of Christ-Church in Oxon. Plot from Euripides's *Orestes*; or, *Sophocles's Electra*.  
Raging

*Raging Turk*; or, *Bajazet the Second*; a Tragedy, 8vo. 1656. which was likewise Acted by the Students of *Christ-Church, Oxon.* For the Plot consult the same Turkish Histories before mentioned.

*Solimus Emperor of the Turks*, a Tragedy, 4to. 1638. For the Plot consult also the Turkish Historians, as *Paul. Jovius, Mezeray, &c.* in the Reign of *Solimus* the First.

Three of these five Plays mentioned to be Acted at *Oxon.* are Printed together in one Volume 8vo.

### Robert Gomersal.

**T**His Author, like the last, a Divine, born 1602. at *London*, at Fourteen was entred at *Christ-Church* in *Oxon.* and chosen Student of that Royal Foundation, past through his several Degrees to Batchelor of Divinity, and dy'd 1646. He writ one Play by the Name of,

*Lodovick Sforza, Duke of Millain*, a Tragedy, 8vo. 1632. For the Story see *Guiccardine*, lib. 1, 2. &c. *Mezeray* and *Philip de Comines* in the Reign of *Ch. VIII.* This Author has writ several Poems, some of them Divine, which are Printed with this Play in 8vo. Also some Sermons Printed 4to. 1663.

### Robert Gould.

**A** Gentleman now living, formerly a Domestick of the Right Honourable *Charles, Earl of Dorset and Middlesex*; and since teaches School in the Country. He has given us One Play, called,

*The Rival Sisters*, or the *Violence of Love*, a Tragedy, Acted at the Theatre Royal, by his Majesty's Servants 4to. 1696. and Dedicated to the Right Honourable, *James, Earl of Abingdon, &c.* This Play was well received, tho' delay'd for some time the Acting, as the Author complains in his Epistle. The Plot is almost entirely taken out of *Shirly's Maids Revenge*, tho' he has left out the Characters of Signior *Sharkino*, a sharking Doctor, and his Man *Scarabeo*; the Story is taken originally out of *Reynolds's God's Revenge against Murder*, Book 2. Hist. 7.

### Francis Gouldsmith, Esq;

**I** Can only say, this Author liv'd in *Charles* the First's time, and writ a Play, called,

*Sophomaneos*, or the *History of Joseph*, a Tragedy, 4to. 1640. with Annotations, this Divine Drama was writ in Latin by *Hugo Grotius*,

*Grotius*, translated by our Author in Heroick Verse. For the Plot, see the 44th, and 45th Chapter of *Genesis*, *Philo*, in the Life of *Josephus*, *Justin*, Book 36. *Eusebius's Preparation to the Gospel*, &c.

### George Granville, Esq;

THIS Gentleman is of the Noble Family of the Right Honourable the Earl of *Bath*, and his Nephew: A Person of uncommon Qualifications, and one that gives as much Honour to the Name he bears, as he has receiv'd from it; whose Wit, Personal Bravery, and Sweetness of Temper, have made him the Delight of all that know him. The great Mr. *Waller* has expressed his Esteem of him, in a Copy of Verses in return of some made to him by Mr. *Granville*. He has already given the World Two Plays.

*Heroick Love*, a Tragedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*. This Play is one of the best of our Modern Tragedies, and writ after the manner of the Ancients, which is much more natural and easie than that of our Modern Dramatists. The Plot is built on the First Book of *Homer*, &c.

*The She-Gallants*, a Comedy, Acted at the Theatre Royal in *Little Lincolns-Inn-Fields*, 1695. 4to.

This Play has, next the *Plain Dealer*, more just and substantial Reflections and Satyrical Observations, than any of our English Comedies; the Dialogue is not only easy, but nervous; and indeed he makes his Persons speak more Wit than the Stage is generally us'd to, which arm'd a Faction against it, tho' ev'n that was not sufficient totally to suppress its Success, for it was very often Acted to the Satisfaction of most that saw it with impartiality, and would be contented to be pleas'd. The Episode of the Four Sisters is taken out of the French Marquiss, in the Romance of *Ibrahim*.

### Alexander Green.

HE liv'd in the Reign of King *Charles* the Second, and writ a Play, called,

*The Politician Cheated*, a Comedy, 4to. 1663. This Play I do not find to be ever Acted.

### Robert Green.

THIS Poet liv'd and writ One Play and part of another in Queen *Elizabeth's* Reign, was Master of Arts in *Cambridge*, and has Published some other Pieces.



*The Honourable History of Fryar Bacon, and Fryar Bungy, a Comedy, 4to. For the Plot consult Flor's Hist. of Oxonshire, and Wood Antiquit. Oxon. &c.*

*Looking-Glass for London and England.* For this see the Account of Dr. Lodge, with whom he joined in this Divine Drama. This Author has writ divers other Pieces, most of them Printed in an old Black Letter.

H.

*William Habington, Esq;*

OUR Poet in the midst of the late Civil Wars, devoted himself to the Muses, and among their Productions is a Play, called,

*The Queen of Arragon; a Tragi-Comedy, Fol. 1640. Acted both at Court and the Black-Fryars. He has a Book of Poems, called; Castara, 8vo. 1640. also the History or Chronicle of Edward the Fourth, Fol. 1640.*

*Joseph Harris.*

A Player yet living, and Brother to the Famous Organist of the City of London; he has been more than once aiming at Authority, by the Help of his Friends; he has Publish'd Two Plays under his Name, called,

*The Mistakes, or the False Report, a Comedy, 4to. 169. which Play, as I am inform'd, was originally compos'd by another, and put into his Hands, and so he made Shift, by altering it, to spoil it.*

*The City-Bride, or the Merry Cuckold, a Comedy, Acted at the new Theatre in Little Lincolns-Inn-Fields, by his Majesty's Servants; 4to. 1696. and dedicated to the Honourable Sir John Walter, Bar. This Play miscarried, tho' borrowed from John Webster's *Cure for a Cuckold*, whole Scenes being the same, but spoil'd by the Transposition; for which he wou'd seem to make amends, by the Performances of the Musicians, and so far he is in the Right.*

*Peter Hausted.*

HE was born at Oundle, in Northamptonshire, proceeded to Master of Arts, in Queens-College, Cambridge, in the Reign of Charles

the First; he was impatient of Censure, as well as his admired Ben. and writ a Play, called.

*The Rival Friends*, a Comedy, 4to. 1632. Acted before the King and Queen at Cambridge. The Scene betwixt *Love-all* and *Hamersmith*, Act 3. Scene 7. from that betwixt *True-wit*, *Daw*, and *La-Fool*, in Ben's *Silent Woman*.

### Joseph Haynes.

THIS Person is mentioned here, for the sake of an abominable Play that is mentioned under his Name, but he is not the Author of it, called,

*A Fatal Mistake*, or the *Plot spoil'd*, Printed 4to. 1696. but never Acted.

### Richard Head.

THIS Author, born in Ireland of English Parents, his Father was a Minister, and murdered in the Massacre 1641. He had a little smattering of the University of Oxon, but was soon removed to a Book-seller in St. Paul's Church-Yard, London. He writ one Play, call'd,

*Hic & Ubique*, or the *Humours of Dublin*, a Comedy, 4to. 1663. Dedicated to Charles, Duke of Monmouth. He writ the First, and most of the Third Parts of the *English Rogue*, *The Art of Wheedling*, 8vo. *The Complaisant Companion*, 12mo. *Venus's Cabinet unlock'd*, 12mo. with several other small Treatises.

### William Hemmings.

AN Author, of whom I can only say, That he liv'd in the Reign of Charles the First, was Master of Arts of Oxford, and he writ Two Plays, viz.

*Fatal Contract*, a Tragedy, 4to. 1653. Acted by her Majesty's Servants, and Dedicated to the Right Honourable, James, Earl of Northampton, and to Isabella, his Vertuous Countess. Since the Restoration of King Charles the Second, it has been twice reviv'd, first under the Title of *Love and Revenge*, with little Alterations; and about Ten Years ago, under the Title of the *Eunuch*. For the Plot, consult *Gregorie de Tours*, lib. 4, 5, &c. *Aimion*, *Valois*, *De Serres*, *Mezeray*, &c. in the Reigns of *Chilperic* the First, and *Clothair* the Second.

*Jews Tragedy*, a Tragedy, Printed 4to. 1662. For the Plot, consult *Josephus's History of the Jews*, Book 6, and 7. where you may find the fatal Overthrow by *Vespasian* and *Titus* his Son, agreeable to that famous History by *Josephus*, Printed 4to. 1662.

### *Jasper Heywood.*

SON of *John Heywood*, first of *Merton*, and then of *All-Souls-College*, *Oxon*, which he left for *St. Omers*, where he prov'd a zealous Biggotted *Jesuit*, and the first that seminary sent for *England*: some say he was (a) Hanged; others, That he was, with Seventy more, of that and other Orders, taken the Year 1585. and (b) sent away beyond Sea. While he was of *Oxford*, he translated Three of *Seneca's Plays*, (*viz.*)

*Hercules Furens*, a Tragedy, 4to. Compare this with a Tragedy of *Euripides*, bearing the same Title.

*Thyestes*, a Tragedy 4to. which our Author translated, whilst he was of *All-Souls*, in *Oxon*; he has added a Scene at the End of the Fifth Act.

*Troas*, a Tragedy, 4to. *Farnaby* styles this, a Divine Tragedy, and highly commends it; *Dan. Heinsius* also commends and prefers it before the *Troades* of *Euripides*.

These Three Tragedies, translated by our Author from *Seneca*, are printed together in a Black Letter, 4to. 1581.

### *John Heywood.*

FATHER of the foregoing Poet, and liv'd in the Reigns of *Edward the Sixth*, and *Queen Mary the First*, at *North-Mims*, in *Hertfordshire*, was *Sir Tho. More's* Neighbour, and in Favour with *Queen Mary*; after whose Death, flying for Religion, he died at *Mechlem*, 1556. was one of our first Dramatick Writers; and, tho' a Papist, severe on their Regular Clergy, as they call 'em.

*Four Ps.* an Interlude, 4to.

A Play between *John* the Husband and *Tib* his Wife.

A Play between the Pardoner, the Fryar, the Curate and Neighbour *Prat*.

A Play of Gentleness and Nobility, Two Parts.

A Play of Love.

A Play of the Weather, styl'd, *A new and very merry Interlude of all manner of Weathers*, Fol. 1533.

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(a) *Fuller's Worthies*, p. 222. (b) *Baker's Chron. Reign of Queen Eliz.* p. 364.

These being some of the first Plays appeared in our English Language, nothing in Commendation will be expected of them. This Author writ Two or Three Books of *Epigrams*, Publish'd in 4to. also a Book called *Monumenta Literaria*.

*Thomas Heywood.*

**T**HIS Author was both Actor and Poet, liv'd in the Reign of Queen *Elizabeth*, and King *James I.* He writ, or had assisted in composing Two Hundred and Twenty Plays, of which there are but Twenty Five remain entire. (a) Mr. *Langbain* sets up for a Vindication of this Author, in the same Book that he condemns Mr. *Dryden*, which indeed is enough to render his Judgment very much suspected, and that the Variety of Plays he had read, either corrupted his Taste, or else that he never had any.

*The Golden Age, or The Lives of Jupiter and Saturn, &c.* 4to. 1611. Acted at the *Red Bull*, by the Queen's Majesty's Servants. See *Galtruchius's Poetical Hist.* *Rosk's Mistagogus Poeticum*; *Hollyoak, Littleton*, and other *Dictionaries*.

*The Silver Age, a History*, 4to. 1613. See *Plautus, Ovid's Metamorph. lib. 3.* and other *Poetical Hist.*

*Brazen Age, a History*, 4to. 1613. See *Ovid's Metamorph. lib. 4, 7, 8, and 9.*

*Iron Age, Part I. a History*, 4to. 1632. For the Plot, &c. see *Virgil, Homer, Lucian, Ovid, &c.*

*Iron Age, Part II.* 4to. 1632. For the Plot, consult the same Authors before mentioned.

*A Challenge for Beauty, a Tragi-Comedy*, 4to. 1636. Acted at the *Black-Fryars*, and at the *Globe* on the Bank Side, by his Majesty's Servants.

*The Dutcheß of Suffolk, her Life, a History*, 4to 1631. Acted then with good Applause. For the Plot, see *Fox's Martyrology, An. Dom. 1558.* and *Clark's Martyrology, pag. 521.*

*Edward the Fourth, Two Parts, a History*, 4to. 16 . See the Story hereof, in the *Chronicles of Hollingshead, Speed, Du Chesne, &c.*

*The English Traveller, a Tragi-Comidy*, 4to. 1633. Acted at the *Cock-Pit* in *Drury-Lane*, by her Majesty's Servants. Both Plot and Language of *Lyonel and Reignald*, stolen from *Plautus's Mostellaria*. See the Story of *Wincote, Gervaldine, and Dalavil*, in the *History of Women*, by this Author, where he affirms the said Stories at large to be true.

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(a) *Langbain's Account of the Dram. Poets*, p. 258.

*Fair Maid of the Exchange*, a Comedy, 4to. 1637. wherein are related the pleasant Passages, and merry Humours of the Cripple of Fanchurch. Mr. Kirkman, and others, reckon this Play to our Author; but Mr. Langbain makes a Question thereof, since his Name is not prefixt; nor, says he, the Style and Oeconomy does not resemble the rest of his Labours.

*Fair Maid of the West*, or, *A Girl worth Gold*, a Tragi-Comedy, Part I. 4to. 1631. Acted before the King and Queen, by her Majesty's Servants.

*Fair Maid of the West*, or, *A Girl worth Gold*, Part II. 4to. 1631. Acted likewise before the King and Queen, by her Majesty's Servants. Both these Plays had, in those Times, good Repute; and afterwards serv'd for the Subject of a Romance, called, *The English Lover*, writ by John Dancer, one of our foregoing Authors.

*Fortune by Land and Sea*, a Tragi-Comedy, 4to. 1655. Acted by the Queen's Majesty's Servants, with good Applause. Our Author was join'd, in composing this Play, by William Rowley, hereafter mentioned.

*Four London Prentices, with the Conquests of Jerusalem*, History, 4to. 1635. Acted at the Red Bull, by the Queen's Servants. Founded on Godfrey of Bulloign. See Tasso, Fuller's Hist. of the Holy War, and Dr. Nalson's History of the Crusaide.

*If you know not me, you know no body*, or, *The Troubles of Queen Elizabeth*, in Two Parts, 4to. 1623. Plot from Cambden's History of Queen Elizabeth, also Speed, and other our English Chronicles in her Reign.

*The Lancashire Witches*, 4to. London, 16 . See this Story in Verle, in a large Volume of the same Author, called, *The Hierarchy of Angels*, Fol. lib. 8.

*Love's Mistress*, or, *The Queen's Mask*, 4to. 1640. Acted before their Majesties, and divers Ambassadors, at the Phenix in Drury-Lane. Plot from Apuleius's *Golden Ass*. 4to.

*Maiden-head, well lost*, A Comedy, 4to. 1634. Acted by her Majesty's Servants in Drury-Lane, with good Applause.

*Rape of Lucrece*, a Tragedy, 4to. 1638. Acted at the Red Bull, Plot from Tit. Livius, dec. 1. cap. 58, &c.

*Robert, Earl of Huntingdon's Down-fall*, a History, 4to. 1601. Acted by the Earl of Nottingham, Lord High Admiral of England's Servants. Plot from Stow, Speed, and Baker's Chronicles, in the Life of King Richard the First; Fuller's Worthies in the Account of Nottinghamshire.

*Robert, Earl of Huntingdon's Death*, a Tragedy, 4to. 1601. This Earl was usually called, *Robin Hood*, of merry Sherwood, Plot from the afore said English Chronicles.

*Royal King, and Loyal Subject*, a Tragi-Comedy, 4to. 1627. Act-  
ed by the Queen's Servants, with good Applause. Compare this  
with the *Loyal Subject*, writ by Beaumont and Fletcher.

*Wife Woman of Hogsden*, a Comedy, 4to. 1638. often times Act-  
ed with good Applause.

*Woman Kill'd with Kindness*, a Comedy. 4to. 1617. Acted by  
the Queen's Servants, with good Applause.

Our Author has Published several other Pieces, in Verse and Prose,  
as *The Hierarchy of Angels*, Fol. *The Life and Troubles of Queen Eli-  
zabeth*, 8vo. *The Lives of Nine Women Worthies*, 4to. *The General  
History of Women*, 8vo. *An Apology for Actors*, 4to. and *Pleasant  
Dialogues and Dramas* 8vo.

### Henry Higden, Esq;

I Know not whether this Gentleman be yet living or not ; but he  
was a Barrister of the Honourable Society of the *Middle Temple* :  
A Person known to all the conversable part of the Town, for his  
Pleasant and Facetious Company ; and allow'd to be a Man of Wit,  
tho' it were to be wish'd he had not Publish'd his Play of

*The wary Widdow*, or, *Sir Noisy Parrat*, a Comedy, 4to. Acted at  
the Theatre Royal, by their Majesties Servants, 1693. and Dedi-  
cated to the Right Honourable, *Charles*, Earl of Dorset and *Middle-  
sex*, &c. The ill Success of this Play, the Author gives us in the  
Preface, which complains of the ungenerous Usage the Bear-  
garden Criticks gave it with Catcalls, &c. which, how short soever  
it may be of what might be expected from so celebrated a Wit,  
as Mr. Higden was esteemed, it could never deserve ; since Sir  
*Charles Sidley* could think it worthy a Prologue of his making. 'Tis  
usher'd into the World by Five Copies of English Verse, and One  
of Latin.

### Barton Holyday.

HE was born in the Reign of Queen Elizabeth, in *All-Saints*  
Parish in *Oxon* ; his Cousin, Dr. *Ravis*, early entred, and  
chose him Student of *Christ-Church* ; after his Degrees of Batche-  
lor and Master of Arts, was made Archdeacon of *Oxonshire*, died  
1661. at *Eissy*, near *Oxon*, and was buried at *Christ-Church* in *Oxon*.  
He writ One Play, under the Title of

TEXNOTAMIA, or, *The Marriage of the Arts*, a Comedy, 4to.  
1630. Acted by the Students of *Christ-Church*, aforesaid, at *Shrove-  
tide*. This Play was then in good Esteem. He hath written divers  
Pieces, as his Translation of the Satyrs of *Juvenal* and *Perseus*,  
with

with Notes and Sculptures, *Fol.* A Version of the Odes of *Horrace*; divers Sermons, *4to.* and Two Tracts in Latin.

*Charles Hool.*

**T**HIS Gentleman liv'd in the Reigns of the Two *Charles's*, being born at *Wakefield*, in *Tork-shire*, was entred at *Lincoln-College* in *Oxon*, at Eighteen, and afterwards taking his Master's Degree, he taught School at these several Places (*viz.*) *Rotheram* in *Tork-shire*, *Red-Cross-Street*, and *Arundel-Buildings*, in *London*. And, after the King's Restauration, in *Wales*, he translated

*Terrence's Comedies*, in all, Six, *8vo.* 1676. Printed in English and Latin, for the use of Young Schollars, in many Places Castrated.

He hath translated divers other things, as *Æsop's Fables*, *Corde-rius*, *Cato*, *Comenii Orbis Pictus*, &c. He has also Publish'd a Grammar, an Explanation of the Accidence, and a Greek Testament with Themes in the Margin, &c.

*Charles Hopkins.*

**A** Young Gentleman that is now living, his Father was that eminently Learned and Pious Divine, *Ezekiel Hopkins*, Bishop of *London-Derry*, in the Kingdom of *Ireland*. Our Poet was born in *Devonshire*, but carried, when a Child, to his Father's See; and when he had past his Childhood under so good a Father, he removed first to *Dublin-College*, and thence to *Cambridge*; whence he went to the Wars of *Ireland*, and having there exerted his early Valour, in so Glorious a Cause as that of his Country, Religion, and Liberty, he returned to *England*, and made *London* his Abode; where he fell into the Acquaintance of Gentlemen of the best Wit, and Parts, whose Age and Genius were most agreeable to his own. He is one of those who is, beyond Controversy, born a Poet, which he has shown in all the Pieces he has already Publish'd; the Sweetness of his Numbers, and Easiness of his Thoughts, in the several Copies of Verses he has Publish'd, particularly his Translations out of *Ovid*, Printed for Mr. *Tonson*, shew him born to translate that Author; for, if that Opinion of *Pythagoras* were true, we should conclude, the Soul of the tender *Naso*, were transmigrated into Mr. *Hopkins*: All the other Translators of that Poet, have lost his Genius, his Versification and Softness. But the Occasion of his being mentioned here is, his having Publish'd Two Plays, with different Success.

*Boadicea,*

*Boadicea, Queen of Britain*, a Tragedy, Acted at the Theatre in *Lincolns-Inn-Fields*, 1697. 4to. and Dedicated, in Verse, to Mr. *Congreve*. This Play met with great Applause, pleasing both the Ladies and Gentlemen; and indeed, besides the peculiar Sweetness of his Numbers, for it is written in Heroick Verse, he has in this Play touch'd the Passions, and the First Scene of the Fourth Act, betwixt *Cassibellan* and *Camilla*, where she discovers her Rape, is most Masterly perform'd. The Story is the same with *Bonduca*, she being sometimes called, *Boadicea*, and sometimes *Bonduca*. You may read of her in the Fourteenth Book of *Tacitus's Annals*, the Second Book of *Milton's History of England*, the Seventh Page of *Ubaldo de cita delle donne illustri del Regno d' Inghilterra & Scotia*, and Mr. *Tyrell's History of England*, lately Publish'd, Vol. 1.

*Pyrrhus, King of Epirus*, a Tragedy, Acted at the new Theatre, in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1695. 4to. and Dedicated to his illustrious Highness, the Duke of Gloucester. This was our Author's First Play, in which there is a great deal that shews him a Poet, but not enough, it seems, to gain it that Success which he desired: He was very Young when it was writ, and therefore may be well excus'd for wanting that Correctness, which a more Mature Author, perhaps, wou'd have observ'd. The History of *Pyrrhus* is to be found in *Livy*, Book *Plutarch*, in the Life of that King, *Lucius Florus*, &c.

### Edward Howard, Esq;

**B**Rother to the Right Honourable, Sir *Robert Howard*, and of the Noble Family of *Berkshire*, 'tis to be wish'd, that his Friends cou'd either have prevail'd with him to have Publish'd none of his Poetry, or have been less severe upon him, he has Four Plays in Print, viz.

*Man of New-Market*, a Comedy, 4to. 1678. Acted at the Theatre Royal, but with little Applause.

*Six Days Adventure*, a Comedy, 4to. 1671. Acted at the Duke of *Tork's* Theatre, in *Dorset-Garden*. This Play met with no good Success.

*The Usurper*, a Tragedy, 4to. 1668. Acted at the Theatre Royal, by his Majesty's Servants.

*Woman's Conquest*, a Tragi-Comedy, 4to. 1677. Acted by the Duke of *Tork's* Servants, in *Dorset-Garden*. This Author has written Two Books of Poetry, in 8vo. One call'd, *The British Princess*; the other, *Poems and Essays*, with a Paraphrase on *Cicero's Lalius*; Printed 1675.

James



James Howard, Esq;

A Gentleman of the Noble Family of the *Howards*, that has Two Plays in Print, under the Titles of

*All Mistaken*, or, *The Mad Couple*, a Comedy, 4to. 1672. Acted at the Theatre Royal, by his Majesty's Servants.

*English Monsieur*, a Comedy, 4to. 1674. Acted at the Theatre Royal, by his Majesty's Servants. These Two Plays met with somewhat better Success than those of the foregoing Author.

Sir Robert Howard.

THIS Honourable Person is Brother to the above mentioned Mr. Edward Howard, and to the Earl of Berks, who has long since quitted the barren Fields of Poetry, for the more advantageous Post of the State, in which he has, for many Years, made a considerable Figure, being Auditor of the Exchequer, &c. I have not the Honour to say much of my own Knowledge of him, but I am told, that it is no small Part of his Character, to be a Patron and Encourager of Learning; which is a peculiar Merit, in an Age when the selfish Vices of the trading Part of the Nation, are got into the first Ranks of Men, who will not be so expensive, to keep a Creature merely for its Wit, as Mr. Prior says of one. He has writ these Six following Plays, viz.

*The Blind Lady*, a Comedy, 8vo. This is usually bound with divers other Poems of his, and are Re-printed, or at least, a new Title Printed, 1696.

*The Committee*, a Comedy, Fol. 1665. This is esteemed an excellent Play, and often times Acted in these Times.

*The Great Favourite*, or, *The Duke of Lerma*, a Tragi-Comedy, 4to. 1688. Acted at the Theatre Royal, by his Majesty's Servants. See *Mariana*, *Turquet*, *De Mayern*, &c.

*The Indian Queen*, a Tragedy, Fol. 1665. This Play is writ in Heroick Verse, and formerly Acted with general Applause, at the Theatre Royal, but now turn'd into an Opera, and many times of late represented at the same Theatre, with the like Success.

*The Surprisal*, a Tragi-Comedy, Fol. 1665. This was formerly Acted at the same Theatre, by his Majesty's Servants.

*The Vestal Virgin*, or, *the Roman Ladies*, a Tragedy, Fol. Acted also at the same Place, and by the same Actors, but not of late Years. This Play has a double Fifth Act, one ending Tragically, the other Successfully. Four of his above Plays, are Printed together Fol.

James

## James Howel, Esq;

**A** Gentleman born at *Abermarlis*, in *Caermarthenshire*, in *South Wales*, 1594. the Seat now of a worthy Gentleman of the Noble Name and Family of *Cornwallis*, he was at Sixteen sent from *Hereford-School*, to *Jesus-College, Oxon*. In the Year 1618. he was sent beyond Sea, by Sir Robert Mansel; he travelled the Low Countries from *Italy*, &c. was employed by King James, in Negotiations in *Spain*; was Secretary to the Lord *Scroop*, when he was President of the North, &c. He writ and translated Nine and Forty Books: He died about the Beginning of November, 1666. and lies buried on the North Side of the *Temple-Church*, with this Inscription over him on the Wall; *Jacobus Howel, Cambro Britannus, Regius Historiographus, in Anglia primus; qui post varias peregrinationes, tandem Naturæ Cursum peregit, Satur Annorum, & famæ Domi, forisq; huc usq; erraticus, hic fixus, 1666.* He writ One Play, called,

*The Nuptials of Peleus and Thetis*, a Masque and Comedy, 4to. 1654. Acted at *Paris*, by the French King, Duke of *York*, Duke of *Anjou*, *Henrietta Maria*, Princess of *Conti*, with others of the Nobility there. The Author translated it from an Italian Comedy. The Plot is taken from *Ovid's Metamorph. Lib. 11.* and *Catulli Argonautica fræ Epithalamium.*

## I

## Thomas Jevorn.

**A** Dancing-Master and Player, was a Man of uncommon Activity, liv'd in the Time of *Charles* and *James* the Second, writ one Play, intituled,

*The Devil of a Wife*, or, *The Comical Transformation*, a Farce, 4to. 1686. Acted by their Majesties Servants, at the *Queens Theatre Dorset-Garden*. Taken from the Story of *Mopsa* in Sir *Philip Sidney's Arcadia*.

Thomas

*Thomas Ingeland.*

**H**E was of *Cambridge*, in *Queen Elizabeth's* Reign, writ a Play, intituled, *The Disobedient Child*, 4to. which he calls, *A Pretty Merry Interlude*. 'Tis Printed in an old Black Letter, so long since, that it had not any Date of the Year.

*Benjamin Johnson.*

**W**estminster gave him Birth, and the First Rudiments of his Learning, under *Mr. Cambden*; which *St. John's-College* of *Cambridge*, and *Christ-Church* of *Oxon* finish'd, where he took his Master of Arts Degree; Necessity drove him thence, to follow his Father-in-Law's Trade of a *Bricklayer*; working at *Lincolns-Inn*, with a Trowel in his Hand, and *Horace* in his Pocket, he found a Patron that set him free from that Slavish Employment. He was of an open, free Temper; blunt and haughty to his Antagonists and Criticks; a Jovial and Pleasant Companion; was Poet Laureat to *James* and *Charles* the First. He died in the Sixty Third Year of his Age, *An. Dom.* 1637. and is buried in *Westminster-Abby*, near the Belfry, with only this Epitaph:

O R A R E B E N. J O H N S O N.

His Dramatick Pieces, about Fifty in Number, follow:

*The Alchymist*, a Comedy, Acted by the King's Majesty's Servants, first, 1610. and afterwards printed, viz. 1640. and 1692.

*Bartholomew-Fair*, a Comedy, Fol. 1640. and 1692. Acted first at the *Hope*, on the *Bank-side*, 1614. by the *Lady Elizabeth's* Servants, and Dedicated to King *James* the First; and Acted with good Applause, since King *Charles* the Second's Restauration.

*Cateline his Conspiracy*, a Tragedy, Fol. 1640. and 1692. and in 4to. 16. . Acted first by the King's Majesty's Servants, 1611. and sometimes since the Restauration, with good Applause. Is Dedicated to *William*, then Earl of *Pembroke*. Plot from *Salust. Hist. Plutarch in Vit. Cic.*

*Challenge at Tilt*, at a Marriage, a Masque, Fol. 1640. and 1692.

*Christmas's Masque*, Fol. 1640. and 1692. This was first Presented at Court, 1616.

*Cloridia*

*Cloridia, or, Rites to Cloris, a Masque, Fol. 1692.* presented by the Queen's Majesty, and her Ladies at Court, at *Shrovetide*, 1630. Mr. Inigo Jones assisted in the Invention hereof.

*Cynthia's Revels, or, the Fountain of Self-Love; a Comedy, Fol. 1640. and 1692.* Acted by the Children of Queen Elizabeth's Chappel. 1600.

*Devil's an Ass, a Comedy, Fol. 1641. and 1692.* Acted by his Majesty's Servants, 1616. See *Boccace's Novels, Day 3. Nov. 5.*

*Entertainment at King James the First his Coronation. Fol. 1692.* This contains only Gratulatory Speeches at the said Coronation, with a Comment by the Author to illustrate the same.

*Entertainment of King James and Queen Ann, at Theobalds, Fol. 1640. and 1692.*

*Entertainment of the King of England, and the King of Denmark, at Theobalds, July 24. 1606. Fol. 1640. and 1692.*

*Entertainment of the King and Queen on May-Day, at Sir William Cornwallis's House at High-gate, 1604. Fol. 1640. and 1692.*

*Entertainment of the Queen and Prince at Althorp; this was the 25th of June, 1603. at the Lord Spencer's House there; at their coming First into the Kingdom. Fol. 1640. and 1692.*

*Every Man in his Humour, a Comedy, Fol. 1640. and 1692.* Acted first in the Year 1598. by the then Lord Chamberlain's Servants, and Dedicated to Mr. Camden; *Clarenceux.* It has been reviv'd and Acted since the Restauration, with good Applause, and a new \* Epilogue writ for the same, part of it spoken by Ben Jonson's Ghost.

*Every Man out of his Humour, a Comedy, Fol. 1640. and 1692.* Acted by the then Lord Chamberlain's Servants. This was also revived and Acted at the Theatre Royal, 1675. with a new † Prologue and Epilogue, writ by Mr. Duffet, and spoken by Joseph Haynes.

*Fortunate Isles, a Masque, Fol. 1641. and 1692.* design'd for the Court on *Twelfth Night*, 1626.

*Golden Age Restored, a Masque, Fol. 1641. and 1692.* This was presented at Court by the Lords and Gentlemen, the King's Servants. 1626.

*Hymnæi, or, The Solemnities of a Masque and Barriers at a Marriage, Fol. 1692.* See the Learned Marginal Notes, for the Illustration of the Greek and Roman Customs.

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\* Collection of Poems on several Occasions, 8vo. 1673. pag. 29.

† Duffet's Poems, 8vo. pag. 72.

*Irish Masque at Court* Fol. 1692. presented at Court by Gentlemen, the Kings Servants.

*King's Entertainment, at Welbeck, in Nottinghamshire, Fol. 1692.* This Entertainment was at the then Earl, since Duke of Newcastle's House, 1633.

*Love freed from Ignorance and Folly, a Masque, Fol. 1692.*

*Love Restored, a Masque, Fol. 1692.* presented at Court by Gentleman the King's Servants.

*Love's Triumph thro' Callipolis, a Masque Fol. 1692.* perform'd at Court by his late Majesty King Charles the First, with the Lords and Gentlemen assisting, 1630. Mr. Johnson and Mr. Inigo Jones join'd in the Invention.

*Love's Welcome, an Entertainment for the King and Queen, at the then Earl of Newcastle's at Bolsover, 1634. and Printed Fol. 1692.*

*Magnetick Lady, or, Humours Reconciled, a Comedy, Fol. 1640. and 1692.* Acted at the Black Fryars. This Play occasioned some Difference or Jarring, between Dr. Gill, Master of Paul's School, and our Author, Ben. as appears by a Satyrical Copy of Verses writ by the former, and as sharp a Repartee by the latter.

*Masque at the Lord Hadington's Marriage, presented at Court on Shrove-Tuesday-Night, 1608. Printed Fol. 1692.*

*Masque of Augurs, Fol. 1692.* This was presented on Twelfth-Night, 1622. with several Anti-masques.

*Masque of Owls, at Kenelworth, Fol. 1692.* In this Presentation there was the Ghost of Captain Cox, mounted on his Hobby-Horse.

*Masque of Queens, celebrated from the House of Fame, by the Queen of Great Britain, with her Ladies, at White-Hall, Feb. 2. 1609. Fol. 1692.* See the Marginal Notes. The Author was assisted by Mr. Inigo Jones, in the Invention and Architecture of the Scenes belonging thereto.

*Masque at the Lord Hayes House, Fol. 1692.* This was presented by divers Noblemen, for the Entertainment of Monsieur Le Baron de Tour, Ambassador Extraordinary from the French King. 1617.

*Metamorphosed Gipsies, A Masque, Fol. 1692.* presented to King James the First, at Burleigh on the Hill, at Belvoir, and at Windsor-Castle. 1621.

*Mercury Vindicated from the Alchymists at Court, a Masque, Fol. 1692.* presented by Gentlemen, the King's Servants.

*Mortimer's Fall, a Tragedy, Fol. 1640. and 1692.* This was not quite finish'd by the Author, but left imperfect, by reason of his Death.

*Neptune's Triumph for the Return of Albion, a Masque, Fol. 1692.* presented at Court on Twelfth-Night, 1624.

*News from the New World discovered in the Moon*, a Masque, Fol. 1692. presented also before King James the First, 1620.

*Oberon, the Fairy Prince*, a Masque of Prince Henry's, Fol. 1692. The Author has divers Annotations on this Play.

*Pan's Anniversary*, or, *The Shepherds Holyday*, a Masque, Fol. 1692. This was presented at Court before King James the First. Mr. Inigo Jones assisted our Author in the Decorations.

*Pleasure reconciled to Vertue*, a Masque, Fol. 1692. This was also presented at Court, before King James the First, 1619. Here-to were some Additions for the Honour of Wales.

*Poetaster*, or, *His Arraignment*, a Comedy, Fol. 1692. Acted by the Children of his Majesty's Chappel, 1601. This Play is adorned with several Translations from the Ancients. See *Ovid's Elegies*, Lib. 1. Eleg. 15. *Horat. Sat. Lib. 2. Sat. 9.* and *Lib. 2. Sat. 1, &c.*

*Queen's Masque of Blackness*, Fol. 1692. This was Personated at the Court at White-Hall, on the Twelfth-Night, 1605.

—Her *Masque of Beauty*, Fol. 1692. This also was presented at the same Court, at White-Hall, on the Sunday-Night after the Twelfth-Night, 1608.

*Sad Shepherd*, or, *A Tale of Robin Hood*, a Pastoral, Fol. 1692. This Play has but Two intire Acts, finish'd, and a Third left imperfect.

*Sejanus's Fall*, a Tragedy, Fol. 1692. first Acted by the King's Majesties Servants, 1603. Plot from *Tacitus*, *Suetonius*, *Seneca*, &c. There is an Edition of this Play 4to. 1605. by the Author's own Orders, with all the Quotations from whence he borrowed any thing of his Play. . . .

*Silent Woman*, a Comedy, fol. 1692. Acted First by the Children of her Majesty's Revels, 1609. Act I. Scene I. borrowed from *Ovid de Arte Amandi*: Act II. Scene II. Part from *Juvenal, Sat. 6*. Act II. Scene V. from *Plaut Auricular*, Act 3. Scene 5, &c. This Play has been in good Esteem, and for a farther Commendation you are refer'd to Mr. Dryden's *Examen*.

*Speeches at Prince Henry's Barriers*, Fol. 1692. These are indeed Printed among his Masques, but cannot be accounted one; only reckoned so in former Catalogues.

*Staple of News*, a Comedy, Fol. 1692. Acted by his Majesty's Servants. In this Play Four Gossips appear on the Stage, criticising on the same, during the whole Action.

*Tale of a Tub*, a Comedy, Fol. 1692.

*Time vindicated to himself and his Honors*, a Masque, Fol. 1692. This was presented at Court on Twelfth-Night, 1623.

\* Dryden's Dramatick Essay, page. 50.

*Vision of Delight*, a Masque, fol. 1692. This was also presented at Court in *Christmas*, 1617.

*Vulpone*, or, *The Fox*, a Comedy, fol. 1692. Acted by the King's Majesty's Servants. This is writ in Imitation of the Comedies of the Ancients.

The before mentioned Plays, and other Poems, &c. were formerly printed together in Two Volumes, fol. 1640, and 1641. but Three other Plays which are there omitted, are hereunder mentioned, and may be found in the late Edition, printed 1692.

*The Case is Altered*, a Comedy, 4to. 1609. and fol. 1692. This was sundry times Acted by the Children of the *Black Fryars*. See *Plantus's Comed.* &c.

*The Widow*, a Comedy, 4to. 1652. and fol. 1692. Acted at the Private House in *Black Fryars*, by his late Majesty's Servants, with good Applause. \* *Fletcher* and *Middleton* joyn'd with the above Author in this Play, which has been reviv'd since the Restauration, at the King's House, with a new \* Prologue and Epilogue.

*The New-Inn*, or, *The Light Heart*, a Comedy, 8vo. 1631. This Play (says our Author's Title) was never Acted, but most negligently play'd, by some of the King's Servants, and more squeamishly beheld, and censured by others, the King's Subjects, 1629. Now at last set at Liberty to the Readers, his Majesty's Servants and Subjects, to be judged.

These last, with all the foregoing Plays, Masques and Entertainments, with an English Grammar, are now published together in one large Volume, fol. 1692.

*John Jones.*

HE writ, in the Time of King *Charles the First*, One Play, call'd,

*Adrasta*, or, *The Woman's Spleen and Loves Conquest*, a Tragi-Comedy, 4to. 1635. Part of it from *Boccage's Novels*, Day 8. Nov. 8.

*Thomas Jordan.*

A Player and Poet of King *Charles the First* his Reign, who writ and published One Masque and Two Comedies; viz.

*Fancies Festivals*, a Masque, 4to. 16

*Money's an Ass*, a Comedy, 4to. 1668.

*The Walks of Islington and Hogsdon*, with the *Humours of Wood-street-Compter*; a Comedy, 4to. 1657. This Play had good Success, it being Acted Nineteen Days successively.

\* London Drillery, pag. 11, 12.

*William Joyner.*

**T**HIS Gentleman was born in *Oxfordshire*, sometime Fellow of *Magdalen-College*; which, with his Religion, he quitted, till in King *James's* Time he was again re-placed in the same College, with the other Popish Fellows; who were all soon after displaced, by an Apprehension of the Revolution. He has one Play in Print, called,

*The Roman Empress*, a Tragedy, 4to. 1671. Acted at the Theatre Royal, by his Majesty's Servants, and dedicated to Sir *Charles Sedley*. For the Plot, consult *Zosimi Histor.* \* Mr. *Langbain* supposes this to be the Story of *Constantine*, and his Wife and Son, *Crispin* and *Faustina*. The Author has imitated *Oedipus* and *Hippolitus*.

## K

*Henry Killegrew.*

**A** Person of eminent Wit in *K. Charles* the First's Time, he writ a Play at Seventeen Years of Age, call'd first,

*The Conspiracy*, a Tragedy, 4to. 1638. Afterwards alter'd, under the Name of *Pallantus* and *Eudora*, a Tragedy, fol. 1653. This Play was first Acted at the *Black Fryars*, with Applause, and the first Impression Printed without the Author's Consent, whilst beyond Sea, which occasion'd afterwards a new Impression with a new Title. At the first Acting of the foregoing Play, it met with some few Cavillers against some part thereof; but that was soon over, when *Ben. Johnson*, and the Lord Viscount *Falkland* gave it another Encomium.

*Tha. Killegrew,*

**A** Gentleman of a good Family, and a celebrated Wit in the Reigns of the Two *K. Charles's*; he was Page of Honour to the First, and Groom of the Bed-Chamber to the Second: during the King's Exile, he saw *France*, *Italy*, and *Spain*; was resident at

\* *Langbain's Dram. Poets*, pag. 308.



Venice 1651. In his Banishment he writ most of these Plays, and died several Years after the Restauration.

*Bellamira, her Dream*; or, *Love of Shadows*, in Two Parts, a Tragedy, fol. written at Venice, and the first dedicated to the then Dutchess of Richmond and Lenox, and the second to her Sister, Ann Villiers, then Countess of Essex.

*Cicilia and Clorinda*; or, *Love in Arms*, in Two Parts, a Tragi-Comedy, fol. the first writ at Turin, the second at Florence. The Scene betwixt Amadeo, Ducius, and Manlius, seem copied from Aglatidas, Artabes, and Megabises, in the *Grand Cyrus*, Part 1. Lib. 3. Story of Aglatidas and Amestris.

*Claracilla*, a Tragi-Comedy, fol. written at Rome, and dedicated to the Lady Shannon.

*The Parson's Wedding*, a Comedy, fol. writ at Bazil in Switzerland. The chiefest Incidents in this Play, are to be found in former Plays; as the *Antiquary*, *Ram-Alley*, &c.

*The Pilgrim*, a Tragedy, fol. writ whilst at Paris, and dedicated to the Countess of Carnarvan.

*The Princess*; or, *Love at first Sight*, a Tragi-Comedy, fol. writ at Naples, and dedicated to the Lady Lovelace, his Niece.

*The Prisoners*, a Tragi-Comedy, fol. writ at London, and dedicated to the Lady Compton, another of his Nieces.

*Thomaso*; or, *The Wanderer*, in Two Parts, a Comedy, fol. The Author has here borrowed, not only a Story from *Fletcher's Captain*, but several things from *Johnson's Fox*.

The above named Plays, belonging to this Author, are all printed in one Volume, fol. 1664.

Sir William Killebrew.

A Gentleman lately deceased, being in his Life time Vice-Chamberlain to the Queen Dowager, and has writ several Plays; as

*Ormasdes*, a Tragi-Comedy, fol.

*Pandora*; or, *The Converts*, a Tragi-Comedy, fol.

*Selindra*, a Tragi-Comedy, fol.

*The Siege of Urbin*, a Tragi-Comedy, fol.

There's another Play ascrib'd to him, call'd,

*The Imperial Tragedy*, fol. The chief Part of this Play out of Latin, for the Plot see *Marcellinus*, *Cassiodorus*, *Cedrenus*, *Evagrius*, *Zonatus*, *Baronius*, &c. of Zeno, the Twelfth Emperor from Constantine.

These Plays are Printed in one Volume, fol. Oxon, 1666.

## John Kirk.

THIS Author we find in the time of the First K. Charles, when writ a Play, call'd,  
*The Seven Champions of Christendom*, a History, 4to. 1638. Plot from the old History of the *Seven Champions of Christendom*, and Heylin's Hist. of St. George.

## Ralph Knevet.

A Norfolk Gentleman, of the same time with the former, writ a Pastoral represented at Norwich, call'd,  
*Rhodon and Iris*, a Pastoral, 4to. 1631. Dedicated to Nicholas Bacon, Esq.

## Thomas Kyd.

THIS Translator Liv'd in Queen Elizabeth's Reign, and Publish'd One Play call'd,  
*Pompey the Great*, his *Fair Cornelias* Tragedy, 4to. 1595. dedicated to the Countess of Suffex. This he translated from the French of Robert Garnier.

## L

## John Lacey.

A N Excellent Comedian of the King's Company, was born near Doncaster in York-shire, originally a Dancing Master, of a rare Shape of Body, and good Complexion; was a Lieutenant and Quarter Master under Col. Gerrard, afterwards Earl of Macclesfield; he died, Sept. 17. 1681. King Charles the Second fancied him so much, as to have his Picture drawn in Three several Figures, in the same Table, as Teague in the *Committee*, Scruple in the *Cheats*, and Gallyard in the *Varieties*. He was not satisfied to excel only in Acting, but attempted these Three following Plays, or rather, Farces; besides which, he added the Part of *Sauny the Scot*, to the *Taming of the Shrew*.

The

- The Dumb Lady*; or, *The Farrier made Physician*, a Comedy, 4to. 1672. Plot and Language from *Mollieres le Medicin Malgre luy*.  
*The Old Troop*; or, *Monsieur Ragou*, a Comedy, 4to. 1672.  
*Sir Hercules Buffoon*; or, *The Poetical Squire*, a Comedy, 4to. 1684. publish'd after his Death.

J. Leanard.

A Plagiary of extraordinary Assurance; that set up with other Mens Writings for the Name of an Author. He published Two Plays under these Titles, (*viz.*)

*The Country Innocence*; or, *The Chamber-maid turn'd Quaker*, a Comedy, 4to. 1677. Taken from a Play, call'd, *The Country Girl*, by Brewer.

*The Rambling Justice*; or, *The Jealous Husbands*, a Comedy, 4to. 1680. Most part from a Play, call'd, *More Dissemblers besides Women*, a Comedy, 4to. by Middleton.

Nath. Lee.

ALL the Account I can give you of our Author, is, That he was Son of a Minister of the Church of England, had part of his Education at Cambridge, was received with general Applause in most of his Plays. He run Mad, and was some Years in Bethlem, and after he was let out he was never perfectly well; so died in the Street in the Night Time. That he has shewn a Master-piece in *Lucius Junius Brutus*, which scarce one of his Contemporaries have equal'd, and none excel'd, can never be doubted.

*Cesar Borgia*, a Tragedy, 4to. 1680. Acted at the Duke's Theatre. See *Guiciardine*, lib. 5, 6. *Mariana*, lib. 27, 28. Sir Paul Ricaut's *Contin. of Platina*, in the Reign of Pope Alexander the Sixth.

*Constantine the Great*, a Tragedy, 4to. 1684. Acted at the Theatre Royal, by their Majesty's Servants. Plot from *Eusebius de vita Constantini*, *Zonarus*, *Eutropius*, *Baconius*, *Ammianus Marcellinus*, and *Beard's Theatre of God's Judgments*.

*Gloriana, the Court of Augustus Caesar*, a Tragedy, 4to. 1676. Acted at the Theatre Royal, by their Majesties Servants, and dedicated to the Dutches of Portsmouth. See the Stories of *Casario*, *Marcellus* and *Julia*, in *Cleopatra*, Part 1. Book 3. Part 5. Book 3, &c.

*Lucius, Junius Brutus, Father of his Country*, a Tragedy, 4to. 1681. Acted at the Duke's Theatre, and dedicated to the Right Honourable, the Earl of Dorset and Middlesex. See the Story of *Junius Brutus in Clelia*, a Romance, Par. 2. Book 1. and Part 3. Book 1.

And for the true History, consult *Florus*, *Livy*, *Dion*, *Hallicar*, *Orosius*, &c.

*Massacre of Paris*, a Tragedy, 4to. 1690. Acted at the Theatre Royal, by their Majesties Servants. See *Thuanus Pierre Mathieu*, *Davila*, *Mezeray*, &c. If you compare a Play, call'd, *The Duke of Guise*, with this, you may find divers Passages there borrowed from hence.

*Mithridates, King of Pontus*, a Tragedy, 4to. 1678. Acted at the Theatre Royal, by their Majesties Servants; and dedicated to the Right Honourable, the Earl of Dorset and Middlesex. Plot from *Appian*, *Alexand. Roman Hist.* *Florus*, *Vell. Paternulus*, and *Plutarch* in the *Lives of Scylla*, *Lucullus*, *Pompey*, &c.

*Nero, Emperor of Rome, his Tragedy*, 4to. 1675. Acted at the Theatre Royal, by their Majesties Servants, and dedicated to the Right Honourable, the Earl of Rochester. Plot from *Suetonius in vita Neronis*, *Aurelius Victor*, *Tacitus Annal.* &c.

*The Princess of Cleve*, a Tragi-Comedy, 4to. 1689. Acted at the Queen's Theatre in Dorset Garden; and dedicated to the Right Honourable, *Charles*, Earl of Dorset and Middlesex, Lord Chamberlain of his Majesty's Household. Founded on a Romance of the same Title; see also a Book called, the *French Rogue*, 8vo.

*The Rival Queens*; or, *The Death of Alexander the Great*, a Tragedy, 4to. 1677. Acted at the Theatre Royal, by their Majesties Servants; and dedicated to the Right Honourable, *John*, Earl of Mulgrave. Plot from *Quint. Curt.* *Plutarch's Life of Alexander the Great*, *Justin*, *Josephus*, &c.

*Sophonisba*; or *Hannibal's Overthrow*, a Tragedy, 4to. 1676. Acted at the Theatre Royal, by their Majesties Servants; and dedicated to the Dutchess of Portsmouth. Plot from *Sir Walter Raleighs Hist. of the World*, Book 5. Chap. 3. Sect. 18. *Livy*, *Florus*, *Appian*, *Diodorus*, *Polibius*, *Justin*, &c.

*Theodosius*; or, *The Force of Love*, a Tragedy, 4to. 1680. Acted at the Duke's Theatre, by their Royal Highnesses Servants; and dedicated to her Grace, the Dutchess of Richmond. Plot from *Pharamond*, a Romance; *Euseb. Hist. Ecclesiastica*; *Varannes*; *Martian*, and *Theodosius*.

Most of these Plays have been applauded by the Spectators, and their Worth acknowledged by *Dryden*, and other Poets, in divers Copies of Verses before some of them. We joined with Mr. *Dryden*, in Two other Plays, viz. *The Duke of Guise*, and *Oedipus*, both Tragedies, for which see under *Dryden Senior*.

John

## John Lilly.

ONE of the first Reformers of our Language, in Queen Elizabeth's Days; he was born in Kent, bred in Magdalen-College, Oxon, and there took his Degree of Master of Arts, 1575. The Time of his Death I know not; he has published these Nine Plays following.

*Alexander and Campaspe*, a Tragi-Comedy, 12mo. 1632. Acted on a Twelfth Night, before the Queen, by her Majesty's Children, and those of Paul's, and sometimes after at Black Fryars. Plot from Pliny's Natural Hist. Lib. 35. Cap. 10.

*Endimion*, a Comedy, 12mo. 1632. Presented also before Queen Elizabeth, by the same Children. Plot from Lucian's Dialogue between Venus and the Moon, Natales Comes, and Galtruchius's Hist. of the Heathen Gods.

*Galathea*, a Comedy, 12mo. 1632. Presented likewise before the Queen at Greenwich, by the Children of Paul's on New-Year's-Day. See the Story of Iphis and Iantbe, in Ovid Metamorph. Lib. 9. Tab. 12, &c.

*Love's Metamorphosis*, a Pastoral 4to. 1601. First play'd by the Children of Paul's, and afterwards by her Majesty's Children of the Chappel.

*The Maid's Metamorphosis*, a Comedy 4to. 1600. Acted sundry times by the Children of Paul's.

*Mother Bombie*, a pleasant conceited Comedy (says the Title) printed 12mo. 1632. and sundry times play'd by the Children of Paul's.

*Mydas*, a Comedy, 12mo. 1632. This was also play'd before the Queen on Twelfth Day at Night. Apuleius has writ this Story at large in his Aureus Asinus. See also Natales Comes, Galtruchius's Hist. of the Heathen Gods, and Ovid's Metamorph. Lib. 11.

*Sapho and Phaon*, a Comedy, 12mo. 1632. Presented before the Queen on Shrove Tuesday, and afterwards at the Black Fryars. Plot Ovid Epist.

*Woman in the Moon*, a Comedy, 4to. 1667.

Six of the above Plays are printed together 12mo. and published by one Mr. Blount, called Court Comedies; the other three are printed single in 4to. Mr. Lilly also writ a Book called, *Eupheus* and his England, 4to. at that time much esteemed.

## Thomas Lodge.

**T**HIS Author we find was a Doctor of Physick, in the Time of Queen Elizabeth, who, during his Study at Cambridge, writ several pieces of Poetry; among the rest, Two Plays.

*A Looking-Glass for London and England*, a Tragedy, 4to. 1598. One Green joined with our Author towards compleating this Play, which is founded on the Story of *Jonas* and the *Ninevites*, in the Holy Scripture.

*The Wounds of Civil War*; or, *The Tragedies of Marius and Scylla*. Plot from *Plutarch in vit. Mar. & Silla*: see also *Aurelius Victor*, *Entropius*, *Vell. Paternulus*, *Salustius*, and *T. Livius*.

## Sir William Lower.

**A** Cavalier that left these Nations during the Civil Wars, and, in *Holland*, gave himself the Diversion of Poetry; among the rest, six Plays.

*The Amorous Phantasm*, a Tragi-Comedy, 12mo. printed at the Hague, 1658. translated from *Quinault's Le Fantome Amoureux*.

*The Enchanted Lovers*, a Pastoral, 12mo. printed also at the Hague, 1658.

*Horatius*, a Roman Tragedy, 4to. 1656. translated from *Cornelle*; consult *Dion. Hallicarnasceus*, *Cassiodorus*, *T. Livius*, and *L. Florus*.

*The Martyr*; or, *Polyeucte*, a Tragedy, 4to. 1655. For the Story, see *Cœffeteau Hist. Rom. Surius de Vitis Sanctorum*, &c.

*Noble Ingratitude*, a Pastoral Tragi-Comedy, 12mo. London, 1658. translated from the French of *Monsieur Quinault*.

*Phoenix in her Flames*, a Tragedy, 4to, 1639. This was the first the Author writ, and published before he was a Knight.

## Thomas Lupon.

**A**LL I know of him is, That 'tis said he writ this one Play, called,

*All for Money*, a Tragedy, 4to.

M

*Lewis Macchin.*

**T**HIS Author liv'd in the Time of King *Charles the First*, and writ one Play, called, *The Dumb Knight*, a Comedy; 4to. 1633. Acted by the Children of his Majesty's Revels. Compare this Play with one called, *The Queen*; or, *The Excellency of her Sex*: see also, *The Complaisant Companion*, 8vo. and 12mo. and *Bandello's Novels*, Tom. 1. Nov. 13, &c.

*Maidwell.*

**A** Gentleman yet living, who having made it his Business for some Years, to educate young Gentlemen, and initiate them in the Learned Tongues, has at length quitted this *Ludum Literarium*, for a quiet retreat, during his Application to this Business, he found time to write a Play, called,

*The Loving Enemies*, a Comedy, 4to. 1680. Acted at the Duke of *Tork's Theatre* in *Dorset Garden*, and dedicated to the Honourable, *Charles Fox, Esq*; The Author seems to have imitated the *Virtuoso*, in this Play.

*Dr. Jasper Maine.*

**T**HIS learned Author was \* born at a place called, *Hatherleigh*, a Market Town in *Devonshire*, An. Dom 1604. and in the Time of King *James the First*, passed from *Westminster-School*, to *Christ-Church, Oxon*, An. Dom. 1623. in the Condition of a *Servitor*, where he was encouraged in his Studies by *Dr. Duppa*, and the next Year chosen into the Number of *Students* on that noble Foundation. He passed his Degrees till he entred into Orders, and Plurality of Two Livings near that University, both in the Gift of the College. After his being made Doctor of Divinity, and turn'd out by the Visitation of the late Government of *Oliver Cromwell*, he was received into the Family of the Earl of *Devon*, having lost both his Livings. In the Restauration of the King, he

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\* *Wood Athena Oxonienses* Vol. 2. p. 372, 373.

found his Two Livings, and Advancement to a Canon of *Christ-Church*, as also Archdeacon of *Chichester*. He died Decemb. 6. 1672. and was buried on the North side of the Cathedral of *Christ-Church*, where is to be seen a short † Epitaph on a Marble Stone, placed over his Grave by his Executors, Dr. South and Dr. Lamphire. He gave by his Will 500 l. towards re-building of *St. Paul's*, and to *Cassington*, and *Pyrton*, near *Watlington*, (of which Places he was Vicar) 100 l. each. He writ and published the two following Plays:

*The Amorous War*, a Tragi-Comedy, 4to. Oxon, 1658. also printed fol. and 8vo.

*The City Match*, a Comedy, 4to. Oxon, 1658. printed also fol. and 8vo. This Comedy was acted before their Majesties at *White-Hall*, and divers times afterwards at *Black Fryars*, with great Applause.

These two Plays are usually bound together.

This Author published divers other Books; as part of *Lucian's Dialogues*, Eng. fol. divers *Sermons*, 4to. and a *Poem* on the Victory over the Dutch, 1665, &c.

### Mrs. Delarivier Manley.

THIS Lady has very happily distinguish'd her self from the rest of her Sex, and gives us a living Proof of what we might reasonably expect from Womankind, if they had the Benefit of those artificial Improvements of Learning the Men have, when by the meer Force of Nature they so much excel. Rules indeed are but the Leading-strings to support and carry the Weaker, and more unobserving Heads, and which those of a strong Genius and Penetration will have no need of, since a just Consideration of Nature will conduct them with more Ease and Success. Of this our present Authress is an evident Proof, for in the Two Plays she has already published, we find no part of Art wanting, but what is the Mechanick Part, and by much the least valuable. There is a Force and a Fire in her Tragedy, that is the Soul that gives it Life, and for want of which, most of our Modern Tragedies are heavy, languid, unmoving, and dull. In her Comedy there is an easy Freedom of adding, which confesses a Conversation in the Authress no less genteel and entertaining. This Lady was born in the Isle of *Jersey*, her Father, Sir Roger Manley, being then Governor of it; a Gentleman of a double Merit, both the Gown, and the Sword claiming no small share in his Glory, and the Republick of Learn-

† Hist. and Antiquit. Oxon. Lib. 2. p. 282.



ing ow'd as much to his Wit and Judgment, in those Books which he was pleas'd to publish, as his King and Country to his Loyalty, Valour and Conduct. And well might our *Delarivier* prove a Muse, being begot by such a Father. She has as yet given us but two Plays, of which in their Order:

*The Royal Mischief*, a Tragedy, 4to. Acted by his Majesty's Servants, at the Theatre in *Lincolns-Inn-Fields*, 1696. and dedicated to his Grace, *William, Duke of Devonshire, &c.* The Story, as she owns, is originally taken from Sir *John Chardin's Travels*, but has receiv'd this Advantage, that the Criminals are here punish'd for their Guilt, who in the Story escape; a Poetick Justice, which ought ever to be observed in all Plays; for a Just Audience could never have been pleas'd with the Prosperity of *Homan*, and *Leary* after so very criminal an Amour. I cou'd here give the Reader a Proof how well the Rules of *Aristotle* are observ'd in this Tragedy, by a Lady who never read him; and how just all her Metaphors and Allegories are: but that wou'd exceed the Bounds I am prescribed by the Model I'm oblig'd to build on. I shall therefore proceed to

*The Lost Lover*; or, *The Jealous Husband*, a Comedy, 4to. acted at the Theatre Royal by his Majesty's Servants, 1696. To this Play is no Epistle Dedicatory, and the Preface informs us of its ill Success, which we cou'd never gather from the reading of it; and if we wou'd, as we ought, give any Allowance for the Sex that wrote it, the Time it was wrote in, and its being the first Essay of that Nature, we shou'd agree with her, that it met with a much severer Fate than it deserved.

This Lady has Publish'd several other Books, which have not her Name to 'em, and which, for that Reason, I shall forbear to mention their Titles.

### *Cosmo Manuch.*

A Major in the King's Army, in the late Civil War, and Author of two Plays, call'd,

*The just General*, a Tragedy, 4to. 1650. This the Author design'd for the Stage, but was not ever acted.

*The Loyal Lovers*, a Tragi-Comedy, 4to. 1652. The Author, in this Play, represents divers of the Committee Men and their Informers.

*Gervase*

*Gervase Markham.*

**T**His Author was Son to Robert Markham, of Cotham in Nottinghamshire, Esq; was born in the Reign of Queen Elizabeth, and liv'd to have a Captain's Command in the Civil War, under King Charles the First. He writ curious Pieces of Husbandry, Horsemanship, and War, and one Play, in which one Sampson assisted, intituled,

*Herod and Antipater*, a Tragedy, 4to. 1622. Plot from *Josephus Hist. Jews*, Book 14, 15, &c. *Spondanus*, *Baronii Ann. Salian Torniel*, &c.

*Christopher Marlow.*

**A**Famous Poet of Queen Elizabeth and King James's Time, contemporary with the Immortal *Shakespeare*, was Fellow-Actor with Heywood, and others, he writ a Poem called, *Hero and Leander*, much commended, as also these seven Plays following:

*Dr. Faustus his tragical History*, 4to. 1661, being the last Edition, printed with the Addition of many Scenes. Plot, *Camerarii Opera Subsc. Cent. 1. Cap. 70. Wierus de Praestig. Damonum, Lib. 2. Cap. 4. Lonicerus*, &c.

*Dido, Queen of Carthage*, a Tragedy, 4to. 16 . In this he was joined by Nash. Plot from *Virgil's Aeneids*, Book 4.

*Edward the Second*, a Tragedy, 4to. 16 . Plot from *Thomas de la More*, *Sir Francis Hubert*, and other English Historians of that Time.

*Jew of Malta*, a Tragi-Comedy, 4to. 1633. Acted by her Majesty's Servants at the Cock-pit, and at Whitehall, before the King and Queen. A Play of great Esteem in those Days.

*Lust's Dominion*; or, *The Lascivious Queen*, a Tragedy 8vo. 1661. This Play has been acted of late Years, under the Title of *Abdelazar*; or, *The Moor's Revenge*: with few Alterations, by Mrs. Behn.

*Massacre at Paris*, with the Death of the Duke of Guise, a Tragedy, 8vo. Acted by the Lord Admiral's Servants. Is not divided into Acts. Plot from *Davila*, *Thuanus*, *Dupleix*, and *Mezeray*, in the Reigns of Char. IX. and Hen. III. of France,

*Tamperlain the Great*; or, *The Scythian Shepherd*, in Two Parts, a Tragedy, 8vo. 1593. Acted also by the Lord Admiral's Servants. Plot, *Jean du Bec*, *Laonicus*, *Chalcocondilas*, *Pet. Bizarus*, *Knolles Hist. Turks*, *L'Histoire de Tamerlain*, 8vo. and his Life in English, 8vo.

*Shakerly*

*Shakerly Marmion.*

AN Author born at Ainoe, in Northamptonshire, January, 1602. initiated in Letters at Thame-School, Oxonshire; from thence about sixteen Years of Age, was sent to Wadham-College, Oxon, and continued a Member thereof, till after he took his Master of Arts Degree. He writ these three Comedies:

*The Antiquary*, a Comedy 4to. 1641. Acted at the Cock-pit, by their Majesties Servants. *Aurelio's Marriage* is an Incident in some other Plays.

*The Fine Companion*, a Comedy, 4to. 1633. Acted by Prince Charles's Servants, in Salisbury-Court, as also before the King and Queen at White-Hall, with great Applause. It is dedicated to Sir Ralph Dutton.

*Holland's Leaguer*, a Comedy, 4to. 1632. Acted also by Prince Charles's Servants in Salisbury-Court, with good Applause. Several Things in this Play borrowed from *Petronius Arbitr.*

*John Marston.*

THIS Poet liv'd in the Reign of King James the First, and writ eight Plays, six of which are usually bound together in one Volumn, 8vo. 1633. and one of them reviv'd not many Years since, and acted with Success, under the Name of *The Revenge*; or, *The Match in Newgate*.

*Antonia and Melida*, Two Parts, a Tragedy, 4to. 1602. and 8vo. 1633. frequently acted by the Children of Paul's.

*The Dutch Courtesan*, a Comedy, 4to. 1605. and 8vo. 1633. Acted at the Black-Fryars, by the Children of the Queen's Majesty's Revels. The Story of *Cockledemoy*, in this Play, is borrowed from a French Book, entituled, *des Contes du Monde*, also from the English Book of Novels call'd, the *Palace of Pleasure*.

*The Infatiate Countess*, a Tragedy, 4to. 1603. Acted at the Black Fryars. Plot from *Montius Hist. of Naples*: see also Dr. Fuller's *Prophane State*, Chap. 2. and *God's Revenge against Adultery*, &c. Hist. 5.

*The Male Content*, a Tragi-Comedy, 4to. 1604. Mr. Webster laid the Plat-Form, and our Author Marston, moulded it into a Play.

*Parasitaster*; or, *The Fawn*, a Comedy, 4to. 1606. and 8vo. 1633. Act 3. Scene 1. from *Ovid's Amor. Lib. 2. Eleg. 4.* see *Boccace's Novels*, Day 3. Nov. 3.

*Sophonisba*,

*Sophonisba*, her Tragedy; or, *The Wonder of Women*, a Tragedy, 4to. 1633. Plot from Sir Walter Ralieghe, Polibius, Appian, Livy's Hist. &c.

*What you will*, a Comedy, 8vo. 1633. Copied from *Plautus Amphitrio*. Mr. Phillips and Mr. Winstanly have made him Author of another Play, called, the *Faithful Shepherd*, but his Name not being thereto, nor he ever owning it, I conclude, with Mr. Lambain, that 'tis none of his.

### John Mason.

THIS Poet was Master of Arts in King James the First's Time, and writ one Play call'd,

*Muleasses, the Turk*; a Tragedy, 4to 1610. Acted by the Children of his Majesty's Revels. This Author, in his Title Page, calls it, A Worthy Tragedy, and had a great Conceit of its meeting with Success, adding in the Front, this Sentence of *Horace*,

*Sume Superbiam quesitam meritis.*

### Philip Massenger.

A Poet who was born at *Salisbury* in the Reign of *Charles* the First, his Father liv'd and dy'd in the Service of the then Earl of *Montgomery*, and sent his Son, our Poet, to *St. Alban-Hall*, in *Oxon*; where he remain'd a Student for three or four Years. He was intimate with *Rowley*, *Middleton*, *Field*, *Decker*, and even *Fletcher*. He left this World in *March*, 1669. and on the seventeenth Day of that Month, was buried in *St. Mary Overies-Church* in *Southmark*, in the Grave where Mr. *Fletcher* had been before buried. In *Sir Aston Cockain's* Epigrams you may find an Epitaph on him, Book 1. Ep. 100. He writ fourteen Plays intire, and joined with *Middleton* and *Rowley* in some others; of which in their Order:

*The Bashful Lover*, a Comedy, 8vo. 1655. Acted at the private House in *Black-Fryars*, by his Majesty's Servants, with good Applause.

*The Bondman*, a Comedy, 4to. 1638. Acted at the Cock-Pit in *Drury-Lane*, by the most excellent Princess, the Lady *Elizabeth*, her Servants: Dedicated to the Right Honourable, *Philip*, Earl of *Montgomery*. The reducing the Slaves by the Sight of the Whips, is taken from the Story of the *Scythian Slaves*.

*The City Madam*, a Comedy, 4to. 1659. Acted at the Private House in *Black-fryars*, with great Applause, and Dedicated to the truly

## Known AUTHORS. M

truly Noble and Virtuous Lady, *Ann*, Countess of *Oxon*. This has been esteemed a good Play.

*The Duke of Millain*, a Tragedy, 4to. 1638. as it had been often acted by his Majesty's Servants, at the *Black-fryars*. Plot from *Josephus's Hist. Jews*, Book 15. Chap. 4.

*The Emperor of the East*, a Tragi-Comedy, 4to. 1632. Acted at the *Black-fryars* and *Globe*, by his Majesty's Servants: Dedicated to the Right Honourable, *John*, Lord *Mobun*, Baron of *Oke-hampton*. Plot from *Socrates*, *Lib. 7.* *Nicephorus*, *Lib. 14.* *Baronius*, &c.

*The fatal Dowry*, a Tragedy, 4to. 1632. Acted at the *Black-fryars*, by his Majesty's Servants; *Mr. Field*, an Author before-mentioned, joyn'd with him in this Play. *Charlois* Ransoming his Father's Corps by his own Imprisonment, taken from *Cymon*, in *Val. Max. Lib. 5. Cap. 4. Ex. 9.*

*The Great Duke of Florence*, a Comedy, 4to. 1636. The Title calls it, a Comical History, often presented with good Allowance, by her Majesty's Servants, at the *Phanix* in *Drury-Lane*. The Dedication to the truly Honoured, and his Noble Favourer, *Sir Robert Wiseman*, of *Tborrells-Hall*, in *Essex*. Plot from *Speed*, *Stow*, and other our English Chronicles, in the Reign of King *Edgar*.

*The Guardian*, a Comedy, 8vo. 1655. The Title also calls this, a Comical History, often acted at the private House in *Black-fryars*, by his late Majesty's Servants, with great Applause. Plot from *Boccace's Novels*, Day 8. Nov. 7. and from the *Cimmerian Matron*, 8vo.

*The Maid of Honour*, a Tragi-Comedy, 4to. 1632. This was oftentimes acted with good Allowance, at the *Phanix* in *Drury-Lane*, by her Majesty's Servants; and dedicated to *Sir Francis Foliambe*, and *Sir Tho. Bland*. The Play is recommended by *Sir Aston Cokain*, who prefix'd a Copy of Verses thereto.

*A New Way to pay Old Debts*, a Comedy, 4to. 1633. often acted at the *Phanix* in *Drury-Lane*, by the Queen's Majesty's Servants; and dedicated to the Right Honourable, *Robert*, Earl of *Carnarvan*. *Sir Thomas Jay*, and *Sir Henry Moody* have very much commended this Play.

*The Old Law.* Vide *Middleton*.

*The Picture*, a Tragi-Comedy, 4to. 1636. Acted at the *Globe* and *Black-fryars* Play-Houses, by his Majesty's Servants; and dedicated to the Noble Society of the *Inner-Temple*. Plot from the *Fortunate deceived*, and *Unfortunate Lovers*, Nov. 4. of the *Deceiv'd Lovers*.

*The Renegado*, a Comedy, 4to. 1630. Acted at the private Play-House, in *Drury-Lane*, by her Majesty's Servants; dedicated to the Right Honourable, *George Harding*, Baron of *Barkley-Castle*, and Knight of the Honourable Order of the *Bath*. *Mr. Shirley*, &c. have commended this Play by Copies of Verses.

The

*The Roman Actor*, a Tragedy, 4to. 1629. Acted at the private House in the *Black-fryars*, by the King's Majesty's Servants; dedicated to Sir Philip Knivet, Sir Tho. Jay, and Tho. Bellingham, of *Newtimber*, in *Sussex*, Esq; This Play is recommended by divers Copies of Verses from Ford, Goff, May, and other Dramatick Poets. Plot from *Tacitus*, *Aurelius*, *Victor*, and *Suetonius* in the Life of *Domitian*.

*A Very Woman*, or the *Prince of Tarent*, a Tragi-Comedy, 8vo. 1655. The Plot of this resembles that of the *Obstinate Lady*, writ by Sir *Aston Cokain*.

*The Virgin Martyr*, a Tragedy, 4to. 1661. Acted by his Majesty's Servants with great Applause. Mr. Decker assisted our Author in this Play. Plot from *Valesius*, *Roswedius*, *Eusebii Hist.* Lib. 8. Cap. 17.

*The Unnatural Combat*, a Tragedy, 4to. 1639. presented by the King's Majesty's Servants, at the *Globe*; and dedicated to his much honoured Friend, *Anthony Sentliger*, of *Oukham* in *Kent*, Esq; This Play is without Prologue or Epilogue.

*The Bashful Lover*, the *Guardian*, and the *Very Woman*, are printed together in one Volume, 8vo.

### Thomas May.

A Gentleman of a good Family in *Sussex*, in the Reign of Queen *Elizabeth*; he was some Years a Fellow-Commoner of *Sidney-College* in *Cambridge*, whence removing to *London*, and the Court, he grew to an Intimacy with *Endymion Porter*, Esq; and others; but disgusted with the little Encouragement he met with, which is indeed no Place for Reward of Merit, he retired. In the Year 1652. he died suddenly, being Five and Fifty Years Old, and lies buried in the West Side of the North Isle of *Westminster-Abby*, near Mr. *Cambden*. But now to his Plays.

*Agrippina*, Empress of *Rome*, her Tragedy, 12mo. 1639. In the first Act of this Play, the Printer committed an Error, by printing some few Pages twice over. Plot, see *Tacitus*, *Suetonius*, and *Petronius Arbitr.*

*Antigone*, the *Theban Princess*, her Tragedy, 8vo. 1631. Dedicated to the most Worthily Honoured *Endymion Porter*, Esq; Plot from *Sophocles's Antigone*, and *Seneca's Thebais*; see also *Statius's Thebais*.

*Cleopatra*, Queen of *Egypt*, her Tragedy, 12mo. 1639. Acted some Years before printed, and dedicated to the accomplish'd Sir *Kenelm Digby*. Plot from *Appian de Bellis Civ. L. Florus*, Lib. 4. *Suetonius in vit. August.* and *Plutarchus in Vit. M. Antonii.* he has also made bold with *Calimachus's Epig. on Timon*, &c.

The

*The Heir*, a Tragi-Comedy, 4to. 1633. Acted by the Company of Revels. This was accounted an ingenious and modest Play, and much commended by Mr. *Thomas Carew*, who has a Copy of Verses to that purpose, printed with the Play.

*The Old Couple*, a Comedy, 4to. 1651. This Play has been formerly in repute, and the chief Design of it seems to be against Covetousness.

Two of the above Plays, (*viz.*) *Agrippina* and *Antigone*, are usually bound together in a small Volume, 12mo. This Author has publish'd a Translation of *Lucan's Pharsalia*, 8vo. 1635. and *Virgil's Georgicks*, with Annotations, 1622. also a History of the late Civil Wars in England, which he calls, *A Breviary*.

### Robert Mead.

HE liv'd in the Time of King *James* and King *Charles* the First, was of *Christ-Church-College, Oxon*, and writ one Play, which was publish'd after his Death. The Title of his Play is,

*The Combat of Love and Friendship*, a Comedy, formerly presented by the Gentlemen of *Christ-Church* in *Oxon*, 4to. printed at London, 1654.

### Matthew Medbourn.

AN Actor in the Duke's Company, being a Papist and committed to *Newgate* about the Popish Plot, where he died; but some Years before he published one Play, called,

*Tartuffe*; or, the *French Puritan*, a Comedy, 4to. 1670. Acted at the Theatre Royal; and dedicated to the Right Honourable, *Henry, Lord Howard*, of *Norfolk*. Translated from the French of *Molliere*.

### Thomas Meriton.

THIS Scribler liv'd since the Restauration, and accounted the dullest and most impotent of Dramatick Poets in his Time, he publish'd Two Plays:

*Love and War*, a Tragedy, 4to. 1658. and dedicated to the truly Noble, Judicious Gentleman, and his most esteemed Brother, Mr. *Geo. Meriton*. I do not find this Play was ever acted, or deserved acting.

*The Wandering Lover*, a Tragi-Comedy, 4to. 1658. The Title makes you believe it was acted several times privately, at sundry Places, by the Author and his Friends, with great Applause; and the Dedication is to the Ingenious, Judicious, and much Honoured Gentleman, *Francis Wright, Esq;*

*Tho. Middleton, vide Fletcher.*

**T**HIS Author liv'd in the Time of King *James* and King *Charles* the First; was Contemporary and Associate with *Decker*, *Rowley*, *Massinger*, *Fletcher* and *Johnson*. Under the Title of *Johnson*, you have an Account that he join'd with him and *Fletcher*, in one Play, call'd, the *Widow*. He was assisted by *Massinger* and *Rowley*, in writing another Play, call'd, the *Old Law*: by *Decker*, in the *Roaring Girl*, and by *Mr. Rowley*, in three others; besides those he writ and publish'd, entirely his own.

*Any thing for a Quiet Life*, a Comedy, 4to. 1662. This was not printed till that Year, tho' long before acted at the *Black-Fryars*, with good Success.

*Blurt, Mr. Constable*; or, the *Spaniard's Night-Walk*; 4to. 1602. Acted sundry times privately, by the Children of *Paul's*. Our Author's Name is not in the Title Page; but nevertheless, on good Grounds, attributed to him by *Kirkman*, &c.

*The Changeling*, a Tragedy, 4to. 1653. Acted at the Private House in *Drury-Lane*, and *Salisbury-Court*, with great Applause. This is one of those Plays in which he was assisted by *Mr. Rowley*. For the Plot, consult the Story of *Alsemero*, and *Beatrice Joanna*, in *God's Revenge against Murther*, fol. writ by *Dr. Reynolds*.

*The Chast Maid in Cheapside*, a Comedy, 4to. 1620. This is entituled, A pleasant conceited Comedy, often acted at the *Swan* on the *Bank-Side*, by the *Lady Elizabeth*, her Servants.

*A fair Quarrel*, a Comedy, 4to. 1622. This is another of those Plays, in which *Mr. Rowley* join'd, and is dedicated to the nobly dispos'd, and faithful Breasted, *Robert Grey, Esq;* one of the Grooms of his Highness's Chamber. Plot from *Cynthia Giraldis*, a Novel, Dec. 4. Nov. 5.

*The Family of Love*, a Comedy, 4to. 1608. Acted by the Children of his Majesty's Revels.

*A Game at Chess*, a Comedy, 4to. Acted at the *Globe* on the *Bank-Side*. The Game being play'd before *Loyola*, between one of the Church of *England*, and the other of the Church of *Rome*, the latter loses.



*Inner-Temple Masque*; or, *Masque of Heroes*, 4to. 1640. presented by Gentlemen of the same ancient and noble House, as an Entertainment for many eminent Ladies. Tho' this Play was writ about Twenty Years before printed, yet Mrs. Behn approv'd of it so much, that when she writ her Comedy called, the *City Heireß*, she borrowed part thereof.

*A Mad World, my Masters*, a Comedy, 4to. This Play is said to be often acted, with good Applause.

*The Mayor of Queenborough*, a Comedy, 4to. 1661. often acted with much Applause, by his Majesty's Servants. You have in this Play, several Dumb Shews: Plot, see the Reign of *Vortiger*, in *Du Chefne*, *Stow*, *Speed*, and other English Chronicles.

*Michaelmas-Term*, a Comedy, 4to. I know not whether ever acted.

*More Desemblers besides Women*, a Comedy, 8vo. 1657.

*No Wit, no Help like a Woman's*, a Comedy, 8vo. 1657. This and the other preceding Play, with *Women, beware Women*, may be had bound together, in a small 8vo. or 12mo.

*The Old Law*; or, *A New Way to Please you*, 4to. 1656. The Title calls it, An Excellent Comedy, acted before the King and Queen, with great Applause. Mr. Rowley and Massenger join'd with him in this Play.

*The Phanix*, a Tragi-Comedy, 4to. 1607. Acted several times by the Children of *Paul's*, before his Majesty, with good Applause. See the Story writ by *Mignel de Cervantes*, called, the *Force of Love*, being a Spanish Novel.

*The Roaring Girl*; or, *Moll Cut-Purse*, a Comedy, 4to. 1611. as it has lately been acted on the Fortune Stage, by the Prince's Players. Mr. Langbain says, he never saw this Play, and Ranks it under *Middleton*; but I take most part of it to be *Decker's*, who joyn'd in it. This Play has an odd sort of an Epistle Dedicatory, to the Comick Play-Readers, Venerary and Laughter.

*The Spanish Gipsies*, a Comedy, 4to. 1661. acted both at the Private House in *Drury-Lane*, and *Salisbury-Court*, with great Applause. In this Play he was join'd by Mr. Rowley. See part of the Plot in a Spanish Novel, call'd, the *Force of Blood*, writ by *M. de Cervantes*.

*A Trick to catch the Old One*, a Comedy, 4to. 1616. The Title says, it has been often in Action at *Paul's* and *Black-Fryars*, before their Majesties. This was, in those Times, accounted a good Play.

*Triumphs of Love and Antiquity*, a Masque, 4to. 1619. Dedicated to the Right Honourable, Sir *William Cockain*, Knight, then Lord Mayor of the City of *London*, and Lord General of his Majesty's Military Forces. This, tho' accounted by other Catalogues

a Masque, is little more than Speeches spoke, as now in these Days, to the Lord Mayors, in Pageants, &c.

*Women, beware Women*, a Tragedy, 8vo. 1657. See *Hippolito* and *Isabella*, a Romance, 8vo. This is usually bound with two others of his before-mentioned, 8vo.

*The World to's'd at Tennis*, a Masque, 4to. 1620. said to be divers times acted to the Contentment of many Noble and Worthy Spectators, by the Prince's Servants. The Dedication is to the truly Noble, *Charles*, then Lord *Howard*, Baron of *Effingham*; and to his Vertuous and Worthy Wife, the Right Honourable, *Mary*, then Lady *Effingham*, the Eldest Daughter of Sir *William Cockain*, Knight, then Lord Mayor of *London*, &c.

*Your Five Gallants*, a Comedy 4to. Acted at the *Black-Fryars*. A Play printed without any Date, and in all probability, the first he ever writ.

### John Milton.

**A**N Author of that Excellence of Genius and Learning, that none of any Age or Nation, I think, has excel'd him: during the Civil Wars, and after the Death of King *Charles* the First, he was advanced to considerable Posts in the Government, as Under Secretary of State, &c. and he was a strenuous Defender of the Power and Liberty of the People, upon which that Government immediately stood. His Controversy with *Salmatius* was very famous all over *Europe*, and his Victory cost his Adversary his Life, tho' he himself lost his Eyes. I have been told, that after the Restauration of King *Charles* the Second, he taught School at, or near *Greenwich*. The Time or Place of his Birth, Education or Death, I am ignorant of. He writ two Dramatick Pieces, viz.

*Samson Agonistes*, a Tragedy, 8vo. 1680. Mr. *Dryden Sen.* has, in his *Aureng-zebe*, borrowed some Thoughts from this Poem, which is founded on Scripture. Consult the Thirteenth Chapter of *Judges*, &c. also *Fornier*, *Salian*, and *Joseph. Antiq. lib. 5.*

A Masque presented at *Ludlow-Castle*, 1634. Printed 4to. 1687. It was published by Mr. *Laws*, who compos'd the Musick, dedicating it to the Right Honourable, *John*, Lord Viscount *Brackley*, Son and Heir Apparent to *John*, Earl of *Bridgewater*, Viscount *Brackley*, Lord President of *Wales*, and one of his Majesty's most Honourable Privy Council; before whom it was presented. He writ besides, divers Pieces in Poetry and History, as *Paradise Lost*, 8vo. and Fol. with Sculptures; *Paradise Regain'd*, 8vo. *Hist. of Britain*, 4to. *Pro populo Anglicano defensio*, 12mo. *The Doctrine and Discipline of Divorce*, 4to. &c.

Walter

*Walter Montague, Esq;*

**T**HE *Shepherds Paradise*, a Pastoral, 8vo. 1649. This was privately acted before King *Charles the First*, by the Queen's Majesty, and Ladies of Honour; and was then well esteem'd.

*Peter Mottenux.*

**A**N Author now living, who, tho' born and bred at *Roan* in *Normandy*, has made himself so far Master of our Language, as to be able to divert the Town in Two Plays, the first call'd,

*Love's a Jest*, a Comedy, 4to. Acted at the new Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1696. and dedicated to *Charles, Lord Clifford*, of *Lanesborough*. The Author owns, in his Preface, himself indebted to the Italians, for the hint of the two Scenes where Love is made in Jest; as also some Speeches and Thoughts here and there.

*The Loves of Mars and Venus*, a Play set to Musick, as it is acted at the New Theatre, in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 4to. 1696. and dedicated to the Honourable *Collonel Codrington*. In his Preface he owns the Story to be *Ovid's*, and that he has taken the Dance of the *Cyclops* from *Mr. Shadwell's Psyche*.

*The Novelty*, every Act a Play, being a short Pastoral, Comedy, Masque, Tragedy, and Farce; acted at the new Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 4to. 1697. and dedicated to *Charles Cesar*, of *Bonnington, Esq;* In the Preface he lets us know, that the Pastoral, call'd, *Thyrsis*, is written by his ingenious Friend, *Mr. J. Oldmixon*. The Tragedy, which he calls, *The Unfortunate Couple*, is the latter and most moving part of *Dr. Filmer's Unnatural Brother*. That the Farce, call'd, *Natural Magick*, is an Imitation of Part of a French Comedy, of one Act, after the Italian Manner, as you may find many in the *Theatre Italien*. *Hercules*, the Masque, is his own, tho' I have seen one on the same Subject by a French Author, and represented at *Brussels*. The Comedy is his own too, call'd, *All without Money*.

Tho' this bears the Name of *The Novelty*, it can be call'd so only as some of our modern Opinions in Philosophy are call'd new, that is, because they have laid by unthought of a great while; for as these are to be met with among the Old Philosophers, so is this Model to be found in *Sir William Davenant's Play-House to be Lett*. I shall only add, That the greatest Novelty is the odd sort

of Numbers us'd in his Friends Pastoral: What Authority he may have for it, I don't know.

*William Mountford.*

**T**HE Birth and Parentage of this Author I know nothing of; the first Figure he made was, in the part of *Tall-Boy*, on the Stage, for which, being taken Notice, he was advanc'd on the Theatre, till he got into the Family of the late Lord Chancellor *Jefferies*; from whence he return'd to the Stage, where he continued till he was kill'd in *Norfolk-Buildings, London*. He has publish'd three Plays.

*Greenwich-Park*, a Comedy, 4to. 1691. Acted at the Theatre Royal, by their Majesties Servants, and dedicated to the Right Honourable, *Algernon, Earl of Essex, Viscount Malden, &c.* This is a very pretty Comedy, and has been always received with general Applause.

*The Injur'd Lovers*; or, *The Ambitious Father*, a Tragedy, 4to. 1688. the Dedication is to the Right Honourable, *James, Earl of Arran*, Son to his Grace, the Duke of *Hamilton*. This Play did not succeed as the Author wish'd.

*The Life and Death of Dr. Faustus*, made into a Farce, with the Humours of *Harlequin* and *Scaramauch*, as they were several times acted by Mr. *Lee* and Mr. *Jevoa*, at the Queen's Theatre in *Dorset-Garden*, newly reviv'd at the Theatre in *Lincolns-Inn-Fields*.

*The Successful Strangers*, a Tragi-Comedy, 4to. 1690. Acted by their Majesties Servants, at the Theatre Royal. Its Dedication is to the Right Honourable, *Thomas* (now Lord) *Wharton*, Comptroller of his Majesty's Household. The Catastrophe from *The Rival Brothers*, in *Scarron's Novels*. This Play somewhat exceeded the preceding one.

N.

*Thomas Nabbs.*

**H**E was accounted a Third Rate Poet, who liv'd in King *Charles the First's* Time, there is published of his Writings, Eight Dramatick Pieces, which follow in Alphabetical Order:

*The Bride*, called, a pleasant Comedy, 4to. 1640. Acted first, Two Years before, at the Private House in *Drury-Lane*, by their Majesties

*Majesties Servants.* Dedicated to several Gentlemen of the Honorable Houses of the Inns of Court, his Friends.

*Covent-Garden*, a Comedy, 4to. 1638. first acted by the Queen's Majesty's Servants, 1632. The Dedication is to the Right Worthy, Sir John Suckling.

*Hanibal and Scipio*, called, An Historical Tragedy, 4to. 1637. but acted first in the Year 1635. by the Queen's Majesty's Servants, at the private House in *Drury-Lane*. Plot founded on History; see the Lives of *Hanibal* and *Scipio*, in *Corn. Nepos*, and *Plutarch*; see also *Livy*, *L. Florus*, &c.

*An Entertainment on the Prince's Birth-Day*, 4to. This is ranked under *Nabbs*, in Mr. *Langbain's* Catalogue, as also in *Kirkman's* and others, but omitted in Mr. *Langbain's* Account of the Poets, for what Reason I know not.

*Microcosmos*, a Masque, 4to. 1637. presented (says the Title) with general liking, at the private House in *Salisbury-Court*, and here set down, according to the Intention of the Author. The Dedication is to the Service and Delight of all truly Noble, Generous, and Honest Spirits. This is a Masque which has good Morality in it, and (as I find) was commended by *Brome*, and others.

*Spring's Glory*, *Vindicating Love by Temperance*, a Masque, 4to. 1638. This has much of Morality also, and is commended by Mr. *Chamberlain*, a then noted Poet, and others. It's dedicated to *Peter Ball, Esq.* There is joined with this *A Presentation*, as intended for *Prince Charles's Birth-Day*, (*viz.*) *May 29.* which, in other Catalogues has been stiled an Interlude. There are besides, many Poems, Epigrams, Elegies and Epithalamiums.

*Tottenham-Court*, a Comedy, 4to. printed 1638. but acted five Years before, in *Salisbury-Court*: And is dedicated to the Worshipful, *Will. Mills, Esq.*

*Unfortunate Mother*, a Tragedy, 4to. 1640. It is dedicated to the Right Worshipful, *Richard Brathwait, Esq.* Some of the Author's Friends bestowed commendatory Verses on this Play, tho' it did not bear acting.

*The Woman-Hater Arraigned*, a Comedy, and *Charles the First*, a Tragedy, have been by *Philips* and *Winstanly*, plac'd to this Author, but without any Ground or Reason: for which see among the Anonymous Plays, hereafter mentioned.

### Thomas Nash.

A Contemporary with the former, tho' of a more eminent Character; he was bred at *Cambridge*, and writ two Plays, called,

*Dido, Queen of Carthage*, a Tragedy, 4to. This was not wholly writ by him, for Marlow did somewhat assist therein. The Story from Virgil's *Aeneids*, lib. 1, & 4.

*Summers Last Will and Testament*, a Comedy, 4to. This Author has writ divers other small Pieces, both in Verse and Prose; but not that Play of *See me, and see me not*, as alledged by Mr. Philips and Winstanley.

### Alexander Nevile.

A Young Gentleman, that at sixteen undertook to translate the *Oedipus* of Seneca, and liv'd in the Reign of Queen Elizabeth.

*Oedipus*, a Tragedy, 4to. printed 1581. but was Englished by him about twenty Years before, and is dedicated to Dr. Wotton, then one of the Queen's Majesty's Privy Council.

### Robert Nevile.

A Fellow of King's-College, Cambridge, in King Charles the First's Time, and writ a Play, entituled,

*The Poor Scholar*, a Comedy, 4to. 1662. written divers Years before printed, but I do not find it was ever acted, tho recommended by some Copies of Verses by three other Poets of that Time.

### William, Duke of Newcastle.

Mr. Langbain has always, a good Word for Quality, he can see no Blemish in that Person that has a Title, tho' he be so sharp sighted in all those of a lower Station; and he is so transported on this worthy Nobleman, that he baulks the Curiosity of his Reader, for some Account of his Life, to vent a clumsy Flattery. He was of the Illustrious and Ancient Family of *Cavendish*, a zealous Follower of the Royal Cause, and with it exil'd; during his Aboad at *Antwerp*, he writ a Book of *Horsemanship*. He was an Encourager of Poetry, and a Poet himself. You may find his Life at large, written by his Dutchess. We have four Comedies of his in Print; as

*The Country Captain*, a Comedy, 8vo. 1649. It was acted at the *Black-Fryars*, by his Majesty's Servants, with good Applause; and usually bound up with another of his, called, *The Variety*.

*The Humorous Lovers*, a Comedy, 4to. 1677. Acted by his Royal Highness the Duke of York's Servants, with great Applause.

The

*The Triumphant Widow*; or, *The Medley of Humours*, a Comedy, 4to. 1677. and acted by his Royal Highness the Duke of York's Servants. This was esteemed a good Play, and Mr. Shadwell had so good an Opinion of it, that he borrowed a great part thereof, to compleat his Comedy, call'd, *Bury-Fair*.

*The Variety*, a Comedy, 8vo. 1649. presented by his Majesty's Servants at the *Black-Friars*. Tho' the Duke's Name be not to this, or *The Country Captain*, which is usually bound with it; yet, by Mr. Cartwright's Works, and others, we find Satisfaction enough to believe them his.

### Margaret, Dutchess of Newcastle.

THE Honourable Consort of the fore-mentioned Duke, whose Plays and Poetry have made some Noise in the World, and have at least met with Mr. Langbain for an Admirer and Defender. I know not her Family, nor Time of Birth or Death. She has published six and Twenty Plays, reckoning those writ in two Parts, each of them for two. They are usually bound in two Volumes fol. 1662, and 1668. Their Names follow:

*The Apocriphal Ladies*, a Comedy, fol. 1662. This Play is not divided into Acts, but has variety of Scenes, to the Number of three and twenty.

*Bell in Campo*, a Tragedy, in two Parts, fol. 1662. In the last Part you may find several Copies of Verses writ by his Grace, the Duke, her Husband.

*The Blazing World*, a Comedy, fol. 1668. This, tho' stil'd a Comedy, yet was never perfected by the Authoress.

*The Bridalls*, a Comedy, fol. 1668.

*The Comical Hash*, a Comedy, fol. 1662. This Play was, by Accident, omitted in Mr. Langbain's Catalogue of Plays, and ignorantly by other Catalogue Publishers.

*The Convent of Pleasure*, a Comedy, fol. 1668.

*The Female Accademy*, a Comedy, fol. 1662.

*Lady Contemplation*, in two Parts, a Comedy, fol. 1662. The Duke assisted in some Scenes of both Parts.

*Love's Adventures*, in two Parts, a Comedy, fol. 1662. The Duke writ also the *Epithalamium* and Song in the last Part.

*Matrimonial Troubles*, in two Parts, the first Comedy, the last Tragedy, fol. 1662.

*Nature's Three Daughters* (viz.) *Beauty, Love, and Wit*, in two parts, a Comedy, fol. 1662.

*The Presence*, a Comedy, fol. 1668. The Scenes designed for this Play, were so numerous, that the Dutchess thought it would lengthen it too much; therefore printed them seperately.

Publick

*Publick Wooing*, a Comedy, fol. 1662. Two Scenes and two Songs at the End of this Play, with divers Speeches therein, are writ by his Grace, the Duke of Newcastle.

*Religions*, a Tragi-Comedy, fol. 1662.

*Several Wits*, a Comedy, fol. 1662.

*The Sociable Companions*; or, *The Female Wits*, a Comedy, fol. 1668.

*The Unnatural Tragedy*, fol. 1662. The Prologue and Epilogue of this Play, were writ by his Grace, the Duke of Newcastle.

*Wits Cabal*, in two Parts, a Comedy, fol. 1662. The Epilogue of the first Part was also writ by his Grace, the Duke of Newcastle.

*Youth's Glory, and Death's Banquet*, in two Parts, a Tragedy, fol. 1662. Two Scenes, and the Speeches of the first Part, as also the Songs and Verses in the second Part, were also writ by his Grace, the Duke of Newcastle.

Besides these Dramatick Works, she has writ divers other Pieces; as, *The Life of the Duke of New-Castle*, 1667. also the same in Latin, 1668. *Philosophical Fancies*, 1653. A Volume of Poems, 1653. *Philosophical Opinions*, 1655. *Nature's Picture, drawn by Fancies Pencil, to the Life*; at the End of which was her own Life, 1656. A Volume of *Orations*, 1662. *Philosophical Letters*, 1664. Two hundred and eleven *Sociable Letters*, 1664. All which Volumes are printed in fol.

### Thomas Newton.

ONE of the Translators of *Seneca*, in the Reign of Queen *Elizabeth*, he translated one entirely, and club'd with *Jasper Heywood* and *Alexander Nevile* in the rest; but publish'd them all together, with a Dedication to Sir *Thomas Henage*, then Treasurer of her Majesty's Chamber. *Philips*, in his *Theatrum Poetarum*, ascribes one other Play to this Author, call'd, *Tamberlain the Great*, which is none of his, but *Marlo's*.

*Theban*, a Tragedy, 4to. Translated from *Seneca*, as before intimated, it has no *Chorus*, and is the shortest of all that Author's Tragedies.

### Thomas Norton, and Tho. Sackville.

THESE Twin Authors liv'd in Queen *Elizabeth's* Reign, the latter was Lord *Buckhurst*, and in 1 Jac. created Earl of *Dorset*, Mar. 13. 1603.



*Ferrex and Porrex*, a Tragedy, 8vo. first printed 1665. but since by the Title of

*Gorboduc*, a Tragedy, 4to. re-printed, 1590. This Play was presented by the Gentlemen of the *Inner-Temple*, before the Queen's most excellent Majesty; and accounted an excellent Play, full of Morality. Plot from our British Chronicles.

Thomas Nuce.

AN Author likewise in Queen *Elizabeth's* Time, who translated one of *Seneca's* Plays, called, *Octavia*, a Tragedy, 4to. Consult *Sueton. in vit. Claud. Tacitus, lib. 12. c. 14. Dion. Nero, &c.*

O

Thomas Otway.

THE Place of Mr. *Otway's* Birth I know not; but he was of a good Family, and has a Nephew a Captain in the present Service. He was bred at *Christ-Church*, in *Oxford*, and thence remov'd to *London*, not going on with the Design of being of the Clergy. Tho' at first he met with but little Encouragement here, but what a small Allowance and Sallery from the Play-house afforded (for he was first a Player) but after he had writ *Don Carlos*, he began to have a Name, having in that Play discovered some Touches of a Talent, very few of our English Poets have been Master of, in moving the Passions, that are, and ought to be the Aim of all Tragick Poets, Terror and Pity; and in which none equal'd him, in his two following Tragedies of *The Orphan*, and *Venice Preserv'd*. He was a Jovial Companion, and a great Lover of the Bottle, and Particularly of *Punch*; the last thing he made before his Death, being an excellent Song on that Liquor. We have in Print of his, ten Plays; another more excellent than all of them, is, by some malicious or designing Person suppress'd, either hereafter to set up a Reputation to themselves, by owning it, or to procure a Profit by selling it for their own.

*Alcibiades*, a Tragedy, 4to. 1675. acted at the Duke's Theatre. The Dedication is to the Right Honourable, *Charles, Earl of Middlesex*. This was the first Product of our Author. The Plot from  
Corn.

*Corn. Nepos*, and *Plutarch*, both in the Life of *Alcibiades*; but he has varied from the Story, making *Alcibiades* a more scrupulous Man than the Historians do, who accuse him of Adultery with the Queen of *Agis*, &c.

*The Atheist*; or the second Part of *The Soldier's Fortune*, a Comedy, 4to. 1684. The Dedication is to the Lord *Eland*; Eldest Son to the Marquess of *Hallifax*. Plot, in Part, taken from *The Invisible Mistress*, in *Scarron's Novels*.

*The Cheats of Scapin*, a Farce, 4to. 1667: acted at the Duke's Theatre: It is printed with *Titus and Berenice*, a Tragedy after mentioned, writ by the same Author. 'Tis translated from *Moliere*, which, originally is *Terrence's Phormio*.

*Caius Marius, his History and Fall*, a Tragedy, 4to. 1680. acted at the Duke's Theatre; and its Dedication to the Lord Viscount *Faulkland*. Part of it stolen from *Shakespeare's Romeo and Juliet*. Plot from *Plutarch*, in his Life of *Caius Marius*, and *Lucan's Pharsalia*, Book 2.

*Don Carlos, Prince of Spain*, a Tragedy, 4to. 1679. The Dedication is to his Royal Highness, the Duke. This is the second Play our Author ever writ, and gain'd him great Reputation. Plot from the Novel so called, 12mo. you may also consult the Spanish Chronicles in the Life of *Philip the Second*.

*Friendship in Fashion*, a Comedy, 4to. 1678. acted at the Duke's Theatre, with good Applause. Its Dedication is to the Right Honourable, *Charles, Earl of Dorset and Middlesex*.

*The Orphan*; or, *The Unhappy Marriage*, a Tragedy, 4to. 1680. acted at the Duke's Theatre. Its Dedication to her Royal Highness, the Dutchess. This is accounted an excellent Play, and often acted of late Days. Plot from the History of *Brandon*, p. 17. and *The English Adventures*, a Novel.

*The Soldiers Fortune*, a Comedy, 4to. 1681. acted by their Royal Highnesses Servants, at the Duke's Theatre. The Lady *Dune*, making her Husband Agent, is from *Moliere's Ecole de Maris*, &c. See also *Boccace's Novels*, Day 3. Nov. 3. and *Scarron's Comical Romance*, p. 227.

*Titus and Berenice*, a Tragedy, 4to. 1677. to which is joined *The Cheats of Scapin*, acted at the Duke's Theatre; and dedicated to the Right Honourable, *John, Earl of Rochester*. Translated from *Monfieur Racine*; it wants two Acts of the usual Number. The Story of *Titus and Berenice* you may find in *Suetonius, Divus Julius, Josephus*, &c.

*Venice Preserv'd*; or, *A Plot discovered*; a Tragedy, 4to. 1688. acted at the Duke's Theatre; dedicated to the Dutchess of *Portsmouth*. This is an incomparable Play, and often acted of late Days. The Plot is taken from a little Book, printed 8vo. being an Account of the Conspiracy of the Spaniards against *Venice*.

This Author writ a small Piece, called, *The Poet's Complaint to his Muse*, 4to. 1680. also a Pastoral on King Charles the Second, which is publish'd in Mrs. Behn's *Lycidas*, 8vo. p. 81. and since his Death, is printed a Translation of his from the French, called, *The History of the Triumvirates*, 8vo. 1686.

J. Oldmixon.

THIS Gentleman is of an ancient Family of *Oldmixon*, near *Bridge-water* in *Somersetshire*. As for the particulars of his Life, I can say little of them, only that he has given the World a Pastoral, called,

*Amintai*, acted at the Theatre Royal. The Title Page lets us know, that it is taken from the *Aminta* of *Tasso*, and the Preface informs us of the ill Success it met with on the Stage: which indeed cannot be attributed to the English Author's Performance, which is as well as the Original wou'd allow; but, with Submission to our Author's better Judgment, I must needs say, that Pastoral it self, tho' never so well writ, is not a Subject fit for so long an Entertainment as that of the Stage. This the Ancients very well knew, and therefore they wisely confin'd it to a narrower Compass, as is evident from the *Idyllia* of *Theocritus*, and the *Bucolics* of *Virgil*: For the sedater Passions (which our Author himself attributes to a Shepherd's Life) of these Innocent People represented in a Pastoral, cannot afford so lively Pleasure to an Audience, as may ballance the Length of their Attention, that must of necessity grow languid, and tyrd, with so very calm an Emotion, which is still kept active by the more violent Passions, proper for Tragedy. This extending of the ancient Pastoral to so unreasonable a length was, as well as *Farce*, an Italian Invention, and not one jot the better, because cover'd with so great a Name as *Tasso's*. I cou'd never find that Authority wou'd silence the Sentiments of Nature and Reason; and *Tasso*, that has been guilty of Absurdities enough in his Epic Poem, must not be suppos'd infallible in his Pastoral. After all, I am of Opinion, that it is but a weak Refuge to fly to the Opinion or Taste of a Foreign Nation, from the Judgment of our own; for I'm satisfy'd that there are not fewer Men of Sense, in *England*, and a great many more of Learning, than *Italy* affords us. *Aminta* might please there, but if we judge by our Taste of Poetry, and with ours by the Ancients, it pleas'd without Reason, and only perhaps for the Novelty, or, which is yet most likely, because it was sung in *Italy*, that Musical Nation minding more the Performance of the Composer, than Poet. All that can be said for our Author is, that in an ill Choice, he has equal'd his Original, and in some Places improv'd it.

R. John

## P

*John Palsgrave.*

**T**HIS Author was a Bachelor of Divinity, and Chaplain to King *Henry* the Eighth. He published one Play under the Title of

*Acolastus*, a Comedy, 4to. 1540. dedicated to King *Henry* the Eighth; translated from the Latin Play of the same Name, writ by *Guil. Fullonius*, and printed in Old English Character. 'Tis the Parable of the Prodigal Son.

*Peaps.*

**A** Scholar of *Eaton School*, who at seventeen, writ a Play, called, *Love in its Extasy*, a Pastoral, 4to. 1649. but written many Years before 'twas printed.

*George Peel.*

**T**HIS Author was Master of Arts in *Christ-Church-College*, *Oxon*, in the Reign of Queen *Elizabeth*, writ two Plays.

*David and Bethshabe, their Love, with the Tragedy of Absalom*, 4to. 1599. This Play, as the Title says, was divers times play'd on the Stage. Plot from Holy Scripture.

*Edward the first*, a History 4to. 1593. This King was surnamed *Long-Shanks*, and the Play gives an Account of his return from the *Holy Land*, with the Life of *Kewellin*, Rebel in *Wales*; it also relates the Story of Queen *Eleanor's* sinking by *Chavring-Crofs*, and rising again at *Queen-Hithe*, before called *Potters-Hithe*. See *Grafton*, *Martin*, *Hollingshead*, *Stow*, and other English Chronicles.

† The Tragedy of *Alphonfus*, Emperor of Germany, by mistake, plac'd to him, in some Catalogues, is not his, but *Chapman's*.

*Mrs. Catharine Philips.*

**S**HE was, if I mistake not, born in *Brecknock-shire*, in *Wales*, Contemporary of *Cowley*, and much praised by him. I must confess, I cannot but prefer *Mrs. Behn* infinitely before her; she seems

seems to be a very cold Writer, while you may find in *Aphra* both Fire and Easiness, which Mrs. Philips wanted. She dy'd of the Small Pox, June, 22. 1664. Aged 31.

*Horace*, a Tragedy, fol. 1678. Translated from the French of Corneille. This Authress leaving the Play unfinish'd at her Death, Sir John Denham compleated it, by adding the fifth Act; after which, it was acted at Court by Persons of Quality. Plot from *Ivry*, lib. 1. c. 2. *L. Florus*, &c.

*Pompey*, a Tragedy, fol. 1673. acted at the Duke's Theatre, with great Applause. There was usually at the End acted a Farce of Sir William Davenant's, which you may find in his *Play-House* to be *Lett*. The Earl of Orrery, and Countess of Cork, were the Chief Instruments of bringing this Play in English, to light. Translated also from *Corneille*, and Plot from *Lucan's Pharsalia*.

### Mrs. Mary Pix.

THIS is a Lady yet living, and in this Poetick Age, when all Sexes and Degrees venture on the Sock or Buskins, she has boldly given us an Essay of her Talent in both, and not without Success, tho' with little Profit to her self.

*Ibrahim, the Thirteenth Emperor of the Turks*, a Tragedy, acted at the Theatre Royal, 1696. 4to. and dedicated to Richard Minchall, of Burton, Esq; This Play, if it want the Harmony of Numbers, and the Sublimity of Expression, has yet a Quality, that at least ballances that Defect, I mean the Passions; for the Distress of *Morena* never fail'd to bring Tears into the Eyes of the Audience; which few Plays, if any since *Otway's*, have done; and yet, which is the true End of Tragedy. She informs us, that by mistake it was called *Ibrahim the Thirteenth*, when it should have been called, *Ibrahim the Twelfth*, the Story you may find in Sir Paul Ricaut's *Continuation of the Turkish History*.

*The Innocent Mistress*, a Comedy, acted at the Theatre in Little Lincolns-Inn-Fields, by his Majesty's Servants, 1697. 4to. The Prologue and Epilogue writ by Mr. Motteux. This is a diverting Play, and met with good Success, tho' acted in the hot Season of the Year, our Poetress has endeavoured to imitate the Easiness and Way of the Author of *Vertue in Danger*, and *The Provok'd Wife*. She has borrowed some Incidents from other Plays; as Mrs. Beauclairs carrying of Mrs. Flyxise from Sir Francis Wildlove, from the *Vertuous Wife* doing the same to her Husband's Mistress. Then the Scene in the Park betwixt Sir Francis and her in her Mask, is a kind of Copy in young Bellair, and Harriots in Sir Fopling. Miss Peggy seems a Copy of Miss Hoyden, as Chattal is of several of the parts written of late for Mr. Dogget. But notwithstanding these Imitations,

Imitations, which ever have been allowed in Poets, the Play has its peculiar Merit; and as a Lady carried the Prize of Poetry in *France* this Year, so in Justice, they are like to do in *England*; tho' indeed we use them more barbarously, and defraud them both of their Fame and Profit.

*The Spanish Wives*, a Farce, acted at the Theatre in *Dorset-Gardens*, by his Majesty's Servants, 1696. and dedicated to the Honourable Collonel *Tipping*, of *Whitfield*. This Farce had the good Fortune to please, and it must be own'd, there are two or three pleasant Turns in it. For the Plot consult the Novel of the *Pilgrim*.

### Samuel Pordage, Esq;

**L**ately, if not still, a Member of *Lincolns-Inn*, and Author of two Plays, call'd,

*Herod and Mariamne*, a Tragedy, 4to. 1673. acted at the Duke's Theatre, dedicated to the Dutchess of *Albermarle*. A Play writ many Years before it was prefer'd to the Stage, where it was receiv'd with great Satisfaction. Plot from *Joseph. Hist. Philo Judæus*, and *Cleopatra*, a Romance, in the Story of *Tyridates*.

*Siege of Babylon*, a Tragi-Comedy, 4to. 1678. dedicated to her Royal Highness the Dutchess of *York*. Plot from the aforesaid Romance of *Cleopatra*.

### Henry Porter.

**A**uthor of an Historical Play, in Queen *Elizabeth's* Reign, call'd,

*Two Angry Women of Abingdon*, with the humorous Mirth of *Dick Coomes*, and *Nicholas Proverbs*, two Serving-men, a Comedy, 4to. 1599. acted by the Right Honourable, the Earl of *Nottingham*, Lord High Admiral's Servants.

### Thomas Porter.

**T**His Gentleman liv'd in the Time of the two *Charles's*, and writ, 1664. a Play, call'd.

*The Carnival*, a Comedy, 4to. 1664. acted at the Theatre Royal, by his Majesty's Servants.

*The Villain*, a Comedy, 4to. 16 . . . acted at the Duke's Theatre. This Play is now sometimes acted, Mr. *Sandford* having gain'd great Reputation by playing the part of *Malignii*,

George

George Powell.

SON of Mr. Powell, an ancient Player, lately dead; he is more eminent for playing than writing, tho' there are some Plays under his Name; as,

*Alphonso King of Naples*, a Tragedy, 4to. 1691. Acted at the Theatre Royal, by their Majesties Servants, and dedicated to her Grace the Dutchess of Ormond. The Prologue is written by Jo. Haynes, and Epilogue by Mr. Durfey.

*Brutus of Alba*; or, *Augustus's Triumph*, a new Opera, acted at the Theatre in Dorset Garden, by his Majesty's Servants, 1690, 4to. and dedicated by Sam. Briscoe, Bookseller to George Powel, and John Verbruggen. This Play has not so much as the whole Title new, for *Brutus of Alba* is a Play of Mr. Tate's, and all the Design taken out of several old Plays.

*The treacherous Brother*, a Tragedy, 4to. 1690. acted by their Majesties Servants, at the Theatre Royal, and dedicated to the Patentees and Sharers of their Majesties Theatre. Plot from *The Wall-Flower*, a Romance, fol. writ by Dr. Baily, formerly President of St. John's, Oxon.

*A very good Wife*, a Comedy, 4to. 1695. acted by their Majesties Servants, at the Theatre Royal; and dedicated to the honour'd Alexander Popham, Esq; The Prologue is writ by Mr. Congreve. This Play is taken whole Pages together out of *Brome*.

Thomas Preston.

I Know no more of this Author, than that he has writ one Play, called,

*Cambyfes, King of Persia*, a Tragi-Comedy, 4to. a very ancient Play with an odd, long Title, which runs thus, (viz.) A lamentable Tragedy, mixt full of pleasant Mirth; containing the Life of *Cambyfes, King of Persia*, from the beginning of his Kingdom unto his Death; his one good Deed of *Execution*, after the many Wicked Deeds, and Tyrannous Murders committed by and through him: and last of all, his odious Death, by God's Justice appointed. Done in such Order as followeth. London, Printed by John Alde. It is writ in old fashion'd Metre, and has no Date. Plot from *Hercules* and *Justin*.

## Edmund Prestwich.

OF whom I know no more, than that 'tis said, he has writ a Play, called,

*Hippolitus*, a Tragedy, 8vo. 1641. A Play, which Mr. Langbain says, he never saw; the Author's Name is to it, who took the Plot from that of *Seneca*, or the *Phædra* of *Euripides*.

*The Hellors*, another Play, has been by some Catalogues attributed to this Author; but I cannot learn for any Reason it should be his, so you find it placed among the Anonymous Plays.

## Q

## Francis Quarles.

HE was born at *Stewards*, a Seat in *Rumford*, in the Parish of *Horn-Church*, *Essex*, his Father was *James Quarles*, Esq. Clerk of the *Green Cloth*, and Purveyor to *Queen Elizabeth*. He studied first at *Christ-Church*, *Cambridge*, then at *Lincolns-Inn*; was Cup-bearer to the *Queen of Bohemia*, Secretary to *Bishop Usher*, and Cronologer to the *City of London*. He suffered Persecution by the Government then in being, for a Book called, *The Loyal Convert*. The Troubles of *Ireland* brought him to die at Home, in the Two and Fiftieth Year of his Age, *Sept. 8. 1644*. He had Eighteen Children by one Wife, and lies buried in *St. Ffoster's Church*, *London*. He writ one Play, called,

*The Virgin Widow*, a Comedy, 4to. 1649.

He writ divers other Pieces, as a Book of *Emblems*, which has been many Editions; a Book of *Poems*, wherein is the History of *Sampson*, *Jonah*, *Esther*, and *Job Militant*; *Argalus and Parthenia*, *Enchiridion of Meditations*, *Divine and Moral*; *Pentalogia*, or, *The Quintessence of Meditation*; *The Loyal Convert*, with some others.



R

*Thomas Randolph.*

**H**oughton in Northamptonshire gave Birth, Westminster School, and Trinity Colledge, Cambridge, (where he was Fellow) a learned Education to this Poet. He was an adopted Son of Ben. Johnson; and dyed Young, tho' his exact Age I know not; he writ these following Plays.

*Amintas*; or, *The Impossible Dowry*, a Pastoral, 8vo. 1688. This was acted before the King and Queen at White-Hall.

*Aristippus*; or, *The Jovial Philosopher*, a Tragi-Comedy, 8vo. 1688. to which is added, *The Conceited Pedlar*. This was presented in a private Shew.

*Key for Honesty, Down with Knavery*, a Comedy, 4to. 1651. Translated from *Aristophanes's Plautus*. This was since augmented and published in 8vo. by another Hand, (viz.) F. 7.

*The Jealous Lovers*, a Comedy, 8vo. 1668. This was presented to their Majesties at Cambridge, by the Students of *Trinity-Colledge*; and has been accounted the best of his Plays, it was revised by the Author in his Life-time, and since reviv'd on the Stage; 1682. It is dedicated to Dr. Comber, Dean of Carlisle.

*The Muses Looking-Glass*, a Comedy, 8vo. 1681. before called, *The Entertainment*. Sir Aston Cockain, and one Mr. Rich, formerly of *Christ-Church Colledge, Oxon*, have given great Commendation of this Play.

The two first and two last of these Plays are printed at *Oxon* with his Poems.

*Edward Ravenscroft.*

**A** Gentleman of an Ancient Family, and tho' design'd for the Law, and once a Member of the *Middle Temple*, was pleased to quit the rugged Paths of Business for Poetry, in which he has performed with various Success. So omitting Mr. Langbain's Personal Reflections, which favour strongly of the University, I shall proceed to an Account of the Plays.

*The Anatomist*; or, *The Sham Doctor*, a Comedy, 4to. 1697. acted at the Duke's Theatre in *Little-Lincolns-Inn-Fields*, and dedicated to *Thomas Ravenscroft, Esq*; late High-Sheriff of *Flintshire*. This Play met with extraordinary Success having the Advantage of the excellent Musick of *The Loves of Mars and Venus* perform'd with it.

*The Canterbury Guests* ; or, *A Bargain Broken*, a Comedy, 4to. 1695. acted at the Theatre Royal, and dedicated to Rowland Eyre Esq; this Play had not that Success the Poet desired, as may be gathered from the Epistle.

*The Careless Lovers*, a Comedy, 4to. 1673. Acted at the Duke's Theatre. Part of this Play borrowed from *Molliere's Monsieur de Pourceaugnac*, 8vo.

*The Citizen turn'd Gentleman*, a Comedy, 4to. 1675. acted at the Duke's Theatre, and dedicated to his Highness, Prince Rupert. Borrowed from the same Author he made use of in the fore-going Play, and *Molliere's le Bourgeois Gentlehomme*.

*Dame Dobson*; or, *The Cunning Woman*, a Comedy, 4to. 1684. acted at the Duke's Theatre. Translated from *La Devenireffe*, a French Comedy.

*English Lawyer*, a Comedy, 4to. 1678. acted at the Theatre Royal, translated from the Latin *Ignoramus*.

*The Italian Husband*, a Tragedy, 4to. 1697. acted at the Theatre in Little-Lincolns-Inn-Fields. To this Play, besides the Prologue, is prefixt a Dialogue, which he calls, *The Prelude*. This Discourse is managed by the Poet, a Critick, and one Mr. Peregrine, the Poet's Friend ; Mr. Peregrine and the Poet would make it out, that the Italian Way of writing a Tragedy in Three Acts, is very commendable ; That I shall leave to the Decision of our great Master *Horace*, who will have the Drama neither more nor less than Five. Then the Poet seems under another Mistake, in thinking that because an Italian Lady would esteem you a dull, heavy and Phlegmatick Lover, if you should waste time in idle Ceremony and Complement ; it is Excuse enough for her yielding so soon in his Play : For if they are such, they are no fitter for a Tragedy, than one of our English Prostitutes, and can here merit no more Pity. 'And tho' it is an extraordinary thing to make us pity the Guilty, ( which I know none but *Otway* could do ) yet the Audience must be very Compassionate, to pity so willing an Adultery as this ; and her Repentance proceeds from Fear, more than a Sense of the Crime, or at least from the seeming Generosity of the Husband, join'd with a Fear of Death. Our Poet is under the same Mistake with other of our modern Writers, who are fond of cruel, barbarous, and bloody Stories, and think no Tragedy can be good, without some Villain in it ; but of this elsewhere. As for the Laconic Way he affects, I shall only say this, That it was in use only with the *Lacedemonians*, who were also Masters of the Passions ; and never the more natural for being short, for very few Passions, and only some part of them, are to be drawn in the snip snap way. I only say this in respect to the Ancients, whose Practice is natural, and directly contrary to our Author's.

*King Edgar and Alfreda*, a Tragedy, 4to. 1677. Plot from *English Chronicles*; see also *The Annals of Love*, 8vo.

*The London Cuckolds*, a Comedy, 4to. 1683. acted at the Duke's Theatre. Plot part from *Scarron's Novels*, 8vo. Nov. 1. (viz.) *The Fruitless Precaution*. Part from *Les-Contes Du-Sieur D'ouville*, 8vo. part 2. pag. 121. And part from *Boccace's Novels*, Day 7. Nov. 6, 7.

*Scaramouch a Philosopher, Harloquin a School-Booy, Bravo a Merchant and Magician*; a Comedy after the Italian Manner, 4to. 1677. acted at the Theatre Royal. Part of this Play taken from *Molliere's Le Bourgeois Gentlehomme*; and part from *Le Mariage Forcé*, 8vo.

*The Wrangling Lovers*; or, *The Invisible Mistress*, a Comedy, 4to. 1677. acted at the Duke's Theatre. Compare this with a Play called, *Les Engagements du Hazard*, by *Corneille*; and a Romance, called, *Deceptio Visus*; or, *Seeing and Believing are two Things*, 8vo.

The Tragedy of *Titus Andronicus*, by *Shakespear*, was about the time of the Popish Plot, revived and altered by this our Author; who, in his Epistle, denies it to be *Shakespear's*, and then boasts of his own Labour and Pains therein, by making great Alterations and Additions, and that he had not only refined the Language, but made many Scenes entirely new.

*Thomas Rawlins.*

Principal Graver of the Mint to both the *K. Charles's*, till he died, 1670. and when he was very young, writ a Play, called, *The Rebellion*, a Tragedy, 4to. 1640. acted by his Majesty's Company of Revels, Nine Days successively, as also divers times since with good Applause, and dedicated to a Kinsman of his, *Robert Ducie*, of *Aston* in the County of *Stafford*, Esq; There is printed 11 Copies of Verses with this Play, in Commendation of the Author.

*Edmond Revet.*

THE Author of a Play, published 1671. called, *The Town Shifts*; or, *The Suburbs Justice*, a Comedy, 4to. 1671. acted at his Royal Highness, the Duke of *Tork's* Theatre. This is an instructive Play.

*Nathaniel Richards.*

**A**N Author in the time of King Charles the First, and published one Play about the beginning of the Civil Wars, called, *Messalina, the Roman Empress*, her Tragedy, 8vo. 1640. This was acted divers times by the Company of his Majesty's Revels, with great Applause; and dedicated to the Right Honourable, John Cary, Viscount Rochford. Plot from *Suetonius, Claudian, Pliny, Juvenal, and Plutarch.*

*William Rider.*

**T**His Author was Master of Arts, and writ one Play, called, *The Twins*, a Tragi-Comedy, 4to. 1655. acted at the private House in *Salisbury-Court*, with general Applause.

*William Rowley, vide Webster, &c.*

**H**E studied once at *Pembroke-Hall, Cambridge*, and was in writing Associate with *Shakespeare, Fletcher, Massinger, Heywood, &c.*

*All's lost by Lust*, a Tragedy, 4to. 1633. acted at the *Phoenix* in *Drury-Lane*, by the *Lady Elizabeth's Servants*. Plot, *Lipsii Monita*, Lib. 1. Cap. 5. &c. *Turquet*, Lib. 5. Cap. 30. *Unfortunate Lovers*, Nov. 3.

*A Match at Midnight*, a pleasant Comedy, 4to. 1633. Plot of *Bloodhound's* being hid under the *Widow's Bed*, taken from an old Story, you may also find in *The English Rogue*, part 4. chap. 19.

*A Shoemaker's a Gentleman*, a Comedy, 4to. 1638. styled, A merry and Pleasant Comedy, as it has been sundry times acted at the *Red Bull*. Plot from *The History of the Gentle Craft*, 4to.

*A new Wonder, a Woman never vexed*, a Comedy, 1632. The *Widow's* finding her *Wedding Ring* in a *Fishes Belly*, founded on the Story of *Polycrates*, in *Thalia* of *Herodotus*.

*The Spanish Gypsies*, a Comedy, 4to. See *Middleton*, who joined with him in this.

*The Witch of Edmonton*, a Tragi-Comedy, 4to. 1658. acted by the *Prince's Servants* at the *Cock-pit* in *Drury-Lane*, as also once at *Court*, with great Applause.

Samuel

Samuel Rowley.

**T**His Author writes himself Servant to the Prince of Wales, which by the Date of his Play must be *Charles II.*

*The Noble Spanish Soldier* ; or, *A Contract broken justly revenged*, a Tragedy, 4to. 1634. This Play was printed after the Author's Death.

*When you see me, you know me*, or the famous Chronical History of *Henry VIII.* with the Birth and vertuous Life of *Edward*, Prince of *Wales*, 4to. 1632. This was play'd by the Prince of *Wales's* Servants. Plot from *English Chronicles* ; see also the Life of King *Henry VIII.* by the Lord *Herbert*, of *Cherbury*.

Joseph Rutter.

**A** Dependant of the Family of the Lord *Dorset*, and Servant to his Son, and at his Command, translated the *Cid* of *Corneille*.

*The Cid*, a Tragi-Comedy, 8vo. 1637. acted before their Majesties at Court, and at the Cock-Pit in *Drury-Lane*, by their Majesties Servants ; dedicated to *Edward*, Earl of *Dorset*, whose Son put his Hand to some part of the Translation from *Corneille*.

*The Cid*, Part II. a Tragi-comedy, 8vo. 1640. dedicated to the *Lady Theophila Cook*. This part was also translated from *Corneille*, by our Author, at the Command of his Majesty. These Plays are generally bound together, and are founded on History ; see *Roderic de Toleda*, and *Mariana*, &c.

*The Shepherds Holiday*, a Pastoral Tragi-Comedy, 8vo. 1635. acted before their Majesties at *White-Hall*, by the Queen's Servants. This is written in Blank Verse, and attributed to our Author by *Kirkman*, in his former Catalogues, though there is no more than *J. R.* affixed to the Title Page.

Thomas Rymer.

**A** Gentleman born in the North of *England*, the Country of his Family, but I cannot be positive to the County ; of which University he was I know not, but his first Applications in this Town were to the Law in *Grays-Inn*. However, his Learning and Love to Poetry led him to a Consideration of those Authors, which set him up for a Critic ; and it must be confes'd, that he has merited some Praise in his Preface to *Rapin*, and the first part of this

View of the Tragedies of the last Age; tho' I cannot so much as agree with those that allow most of the Errors he has found in *Shakespeare*, Just; for I'm confident it may be made Evident, that not the fifth part have any Justice. He, since the Death of Mr. *Shadwell*, has the Place of Historiographer to his Majesty, for which Office 'tis certain his Learning very well qualifies him.

*Edgar*; or, *The English Monarch*, an Heroick Tragedy, 4to. 1678. dedicated to King *Charles the Second*. Mr. *Ravenscroft* hath writ a Play on the same Subject, published the Year before this. For the Plot, consult *W. Malmsbury*, *H. H. Huntingdon*, *Reg. Hoveden*, *Pol. Virgil*, and other English Chronicles: see also *The Annals of Love*, 8vo.

## S

*Thomas Sackvile*, see *Norton*.

*Thomas St. Serf*.

THE Author of one Play, called, *Tarugo's Wiles*; or, *The Coffee-House*, a Comedy, 4to. 1668. acted at the Duke of York's Theatre; dedicated to the Right Honourable, *George, Marquess of Huntley*. One part of this Play is built on *No Puedefer*; or, *It cannot be*, a Spanish Play: and another part on *Sir Courtly Nice*, written by Mr. *Crown*.

*William Sampson*.

A Retainer of Sir *Henry Willoughby's* Family of *Richley* in *Derbyshire*, in the Reign of King *Charles the First*. He writ one Play and part of another.

*The Vow-breaker*; or, *The Fair Maid of Clifton*, in *Nottinghamshire*; a Tragedy, 4to. 1633. acted by several Companies with great Applause; and dedicated to Mrs. *Ann Willoughby*, Daughter to Sir *Henry*, aforesaid.

*Herod and Antipater*, a Tragedy, 4to. See *Markham*, with whom he joined in this.

*George*

## George Sandys, Esq;

**T**His Poet was Son of Edwin, Archbishop of York, born at Bishopshorthorp, in York-shire, 1577. was enter'd in St. Mary-Hall, Oxon, at Eleven Years old; began his Travels about the World 1610. the Year of the Murder of Henry IV. of France. among his Poetical Works he translated a Latin Play of Hugo Grotius, entitled, *Christ's Passion*. He died at Boxley-Abby, in Kent, being his Nephew Mr. Wiat's Seat, and buried in the Chancel of that Church, March 7. 1643.

*Christ's Passion*, a Tragedy, 8vo. 1640. dedicated to King Charles the First. Translated from the Latin of Hugo Grotius, with Annotations. It was reprinted with Sculptures, 8vo. 1688.

This Author also translated Ovid's *Metamorphosis*, published likewise with Sculptures, Fol. 1632.

## Charles Saunders.

**T**His young Gentleman writ a Play, whilst a King's Scholar, called,

*Tamberlain the Great*, a Tragedy, 4to. 1681. acted by his Majesty's Servants at the Theatre Royal, as also before the King at Oxon. This Play was highly commended by Mr. Banks, and other Poets. Plot from *Asteria* and *Tamerlane*, a Novel, 8vo.

## Thomas Scot.

**A**N Author yet living, he was a Westminster Scholar, and lately a Student in Cambridge, who has given the Town two new Plays in Appearance, at least two new Titles, the first in Order, and writing, is,

*The Mock Marriage*, a Comedy, 4to. acted at the Theatre in Dorset-Garden, by his Majesty's Servants, 1696. This Author has given us no Proof of his Talent in Flattery, for he has dedicated neither of those Plays he has appeared in; but he has that part of a Poet however, of flattering himself (as indeed every Man does more or less) in defending what the Town has once condemned, for tho' a bad Play may take, yet we hear very few Instances that a good one miscarried; 'tis true, this is like other general Rules, not without its Exception. This particular Play met with pretty good Success, for the Season of the Year, considering it the first Essay of a young Writer, unacquainted with the Town.

The

*The Unhappy Kindness*; or, *A Fruitless Revenge*, a Tragedy, 4to. acted at the Theatre Royal, 1696. This Play is only the *Wife for a Month* of Fletcher's alter'd, tho' he has thought fit to retain its greatest Faults, in the Character of the Wife, whose Behaviour to her Husband, to provoke him to ease her of her Maiden-head, is by no means agreeable to the Modesty of the Sex, which is a Sin against the Manners.

### Elkanah Settle.

**A**N Author now living, who was some time at *Trinity-Colledge, Oxon*; but coming to *London*, and having been there possessed with Poetry, spent a very good Fortune, and then stuck to the Stage, which yet would not stick to him; his sickleness in political Principles (having once been an active Man for the Whigg-Party) lost him too his Friends on the other Side, without any Reward for his Desertion. Whatever his Plays are (which if compar'd with the best of our present Writers, I mean some of them, far excel 'em) in the Opinion of his Enemies, he has perform'd in some, with no less applause than Merit; in his Dispute with Mr. Dryden, he had evidently the better of him; tho', being a modest Man, he suffer'd himself to be runn down by his Antagonist in his Interest in the Town.

*The Ambitious Slave*; or, *A Generous Revenge*, a Tragedy acted at the Theatre Royal, 4to. 1694. and dedicated to the Honoured John Bright, Esq; which Dedication the Author begins with the ill Fortune of the Play. The Scene he has plac'd in *Persia*, from whence I find he is scarce to be got.

*Cambyfes, King of Persia*, a Tragedy, 4to. 1675. acted at the Duke's Theatre; dedicated to the Illustrious Princess Ann, Dutches of Monmouth. This Play sold two Impressions before this time of printing, and is in Heroick Verse. Plot, *Justin*, Lib. 1. Cap. 9. *Amianus Marcellinus*, Lib. 23. *Herodotus*, &c.

*The Conquest of China by the Tartars*, a Tragedy, 4to. 1676. acted at the Duke's Theatre; and dedicated to the Lord Castle-Rising. This Play is founded on History, and writ in Heroick Verse. Plot, *Heylin's Cosmography*, Book 3. *Conquest of China* by Signior *Padafax*, Englished, 8vo. *Lewis de Gusman*, and *Gonzales de Mendoza*.

*Distressed Innocence*; or, *The Princess of Persia*, a Tragedy, 4to. 1691. acted at the Theatre Royal, by their Majesties Servants; and dedicated to the Right Honourable John, Lord Cutts, Baron of Gowran.

This



This Play our Author writ after ten Years Silence, and pays his publick Acknowledgment to Mr. Betterton, for his several extraordinary hints to the heightning of its best Characters, and how he was indebted to Mr. Montfort for the last Scene thereof, who also writ the Epilogue. The Story of *Hormidas and Cleomira* built on true History.

*The Empress of Morocco*, a Tragedy, 4to. 1673. writ in Heroick Verse, with Sculptures; acted at the Duke's Theatre; and dedicated to the Right Honourable, Henry, Earl of Norwich, and Earl Marshal of England. This Play was writ against by Mr. Dryden, Mr. Shadwell, and Mr. Crown, and called, *Notes and Observations on the Empress of Morocco*; or, *Some few Erratas to be printed instead of the Sculptures, with the second Edition of that Play.* 4to, 1674. Which Pamphlet was answered by another.

*Fatal Love*; or, *The forc'd Inconstancy*, a Tragedy, 4to. 1680. acted at the Theatre Royal; and dedicated to Sir Rob. Owen. Plot from *Achilles Tatius's Clitophon and Lucippe*, a Romance, Book 5. which Romance is likewise in English, printed 8vo.

*The Female Prelate*; or, *The History of the Life and Death of Pope Joan*, a Tragedy, 4to. 1680. acted at the Theatre Royal; and dedicated to the Right Honourable Anthony, Earl of Shaftsbury. Plot from *Platina's Lives of the Popes*, Englished by Sir Paul Ricaut, and the Life and Death of *Pope Joan*, 8vo. 1675. wherein is a List of such Authors who affirm, and others who deny the Truth of this Story. There is also another small Book of the Life and Death of *Pope Joan*, writ Dialogue-wise, by one Mr. Cook, formerly Fellow of University-Colledge, Oxon. which Piece was so much valued then, that 'twas translated into French by J. de la Montaigne.

*The Heir of Morocco, with the Death of Gayland*; a Tragedy, 4to. 1682. acted at the Theatre Royal; and dedicated to the Lady Henrietta Wentworth, Baroness of Nettlested.

*Abraham, the Illustrious Bassa*; a Tragedy, 4to. 1677. acted at Duke's Theatre; and dedicated to the Dutchess of Albermarle; it is writ in Heroick Verse. Plot from *The Illustrious Bassa*, a Romance, Fol.

*Love and Revenge*, a Tragedy, 4to. 1675. acted at the Duke's Theatre; and dedicated to the Duke of Newcastle. A great part of this Play taken from another, called, *Fatal Contrast*, writ by Mr. Hemmings; formerly of the University of Oxon.

*Pastor Fido*; or, *The Faithful Shepherd*, a Pastoral, 4to. 1677. acted at the Duke's Theatre, and dedicated to the Lady Elizabeth Delaval. It was first translated by Sir Richard Fanshawe, from the Italian of Guarini, which Translation our Author has endeavoured to improve.

*The World in the Moon*, an Opera, 4to. 1698. as it is performed at the Theatre in *Dorset-Garden*, by his Majesty's Servants; and dedicated to *Christopher Roth, Esq;* This is something unusual, being a comical Opera. I think great part of the Run betwixt *Palmerin, Worthy, Sir Dotterel, and Jacintha*, pleasant enough, tho' the first and late Essay of our Author in the Soc.

*Tho. Shadwell, Esq;*

A Gentleman of a good Family in the County of *Norfolk*; was well received by the Noblemen of Wit, especially the present Earl of *Dorset*, the late Duke of *Newcastle*, &c. he was on the Revolution made Poet Laureat, which place he held till his Death, which happened about three or four Years since. His Comedies, at least some of them, shew him to understand Humour; and if he cou'd have drawn the Character of a Man of Wit, as well as that of a Coxcomb, there wou'd have been nothing wanting to the Perfection of his Dramatick Fables. But to his Plays in their Order, being Seventeen in Number, (*viz.*)

*The Amorous Bigotte*, with the Second part of *Teague O Divelly*, a Comedy 4to. 1690. acted by their Majesties Servants; and dedicated to the Right Honourable *Charles*, then Earl, now Duke of *Shrewsbury*.

*Bury Fair*, a Comedy, 4to. 1689. acted by his Majesty's Servants; and dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*, then Lord Chamberlain of his Majesty's Household. Part of this Play taken from the Duke of *Newcastle's* *Triumphant Widow*, and part from *Molliere's Precieuses Ridicules*.

*Esom Wells*, a Comedy, 4to. 1676. acted at the Duke's Theatre; and dedicated to his Grace the Duke of *Newcastle*. 'Tis a pleasant Commendation of Mr. *Langbain*, (whose name Mr. *Shadwell* is) to bring Monsieur *St. Euveremont's* Praise of it who cannot speak a Word of English, and by Consequence none of the best Judges of the Goodness of our English Plays, which require a Mastery of our Tongue.

*The Humourists*, a Comedy, 4to. 1671. acted by his Royal Highness's Servants; and dedicated to the most Illustrious *Margaret*, Dutchess of *Newcastle*. This Play (tho' the Design of it was good) met with many Enemies at its first appearance on the Stage.

*The Lancashire Witches*, and *Teague O Divelly, the Irish Priest*; a Comedy, 4to. 1682. acted at the Duke's Theatre. *Heywood* and *Brome* have writ on the same Subject, but not so diverting.

*The Libertine*, a Comedy, 4to. 1676. acted by his Royal Highnesses Servants; and dedicated to his Grace the Duke of *Newcastle*. This is accounted one of his best Plays, and is diverting enough.

Plot

Plot from *Molliere's L'Atbee Foudroye*, & *H. Atbeisto Fulminato*.

*The Miser*, a Comedy, 4to. 1672. acted by his Majesty's Servants, at the Theatre Royal; and dedicated to the Right Honourable Charles, Lord Buckhurst, now Earl of Dorset and Middlesex. Plot from *Mollieres L'avaree*.

*Psyche*, an Opera, 4to. 1675. acted at the Duke's Theatre, and dedicated to his Grace James, Duke of Monmouth. This being the first Play he writ in Rhime, met with divers Enemies. Our Author made use of the French *Psyche*, and of *Apuleius's Asinm Aureum*, which is also in English, 4to. 1639.

*The Royal Shepherdess*, a Tragi-Comedy. 4to. 1669. acted by his Highnesses the Duke of York's Servants. This Play is taken from *The Reward of Vertue*, writ by Mr. Fountain.

*The Scurrers*, a Comedy, 4to. 1691. acted by their Majesties Servants; and dedicated by his Widow, to the late Queen, of ever blessed Memory. I think in this Comedy there is a great deal of noisy Humour, and that not unpleasant. The Characters of *Eugenia*, and *Clara* are Copies of Sir George Etheridge, at least that of *Eugenia* is of *Harriot*, and so is Sir *William Rant*, a faint one of *Dorimant*, and Sir *Frederic Frolick*.

*The Squire of Alsatia*, a Comedy, 4to. 1688. acted by their Majesties Servants; and dedicated to the Earl of Dorset and Middlesex. This Play, which met with good Success, is founded on *Terence's Adelphi*.

*The sullen Lovers*; or, *The Impertinents*, a Comedy, 4to. 1670. and dedicated to his Grace William, Duke of Newcastle. Plot from *Molliere's Les Facheaux*.

*Timon of Athens*; or, *The Man-hater*, a Tragedy, 4to. 1678. acted at the Duke's Theatre, and dedicated to the late Duke of Buckingham. Most part of this Play is *Shakespeare's*; nay, and the Criticks say, all of it that is good for any thing.

*The True Widow*, a Comedy, 4to. 1679. acted at the Duke's Theatre, and dedicated to Sir Charles Sidley. This Play has not appeared very often on the Stage, tho' Mr. *Langbain* commends the Characters and Humours to be as well drawn as any of this Age.

*The Volunteers*; or, *The Stock-Jobbers*, a Comedy, 4to. 1693. and dedicated by his Widow to the Queen. Sir *Timothy Castrils* growing Valiant on his Rencontre with *Nickum*, is very like the *Little French Lawyer of Fletcher*; only Sir *Timothy* preserves his Valour to the end of the Play; tho' we have not the Experiment whether the sight of his Blood would not have had the same Effect on him.

The

*The Woman Captain*, a Comedy, 4to. 1680. acted at the Duke's Theatre, by his Royal Highness's Servants; and dedicated to Henry, Lord Ogle, Son to the Duke of Newcastle.

*William Shakespear.*

HE was born and buried in *Stratford upon Avon*, in *Warwickshire*. I have been told that he writ the Scene of the Ghost in *Hamlet*, at his House which bordered on the Charnel-House and Church-Yard. He was both Player and Poet; but the greatest Poet that ever trod the Stage, I am of Opinion, in spite of Mr. Johnson, and others from him, that though perhaps he might not be that Critic in Latin and Greek as Ben; yet that he understood the former, so well as perfectly to be Master of their Histories, for in all his Roman Characters he has nicely followed History, and you find his *Brutus*, his *Cassius*, his *Anthony*, and his *Cæsar*, his *Coriolanus*, &c. just as the Historians of those times describe 'em. He died on the 23d of April, 1616. and is buried with his Wife and Daughter in *Stratford-Church* afore-said, under a Monument on which is a Statue leaning on a Cushion, and this Inscription:

*Ingenio Pylum, genio Socratem, arte Maronem,  
Terra tegit, Populus morit, Olympus habet.*

*Stay, Passenger, why dost thou go so fast?  
Read, if thou canst, whom envious Death has plac'd  
Within this Monument, Shakespear, with whom  
Quick Nature died, whose Name doth deck the Tomb  
Far more than cost, since all that he hath writ  
Leaves living Art, but Page, to serve his Wit.*

Obiit An. Dom. 1616. Æt. 53. Die 23. Apr.

Near the Wall on a plain Stone, which covers him, is this Epitaph:

*Good Friend, for Jesus Sake forbear  
To dig the Dust enclosed here.  
Blest be the Man that spares these Stones,  
And curst be he that moves my Bones.*

*All's well that ends well*, a Comedy. Plot from Boccace's Novels; Day 3. Nov. 9. *Juliet of Narbona*, &c.

*Anthony and Cleopatra*, a Tragedy, fol. Plot from Plutarch in *vitæ Antonii*.

*As you like it*, a Comedy, fol.

*The Birth of Merlin*; or, *The Child has lost his Father*, a Tragi-Comedy, 4to. 1662. Mr. Rowley join'd with our Author in this Play. Plot, *Ethelwold*, *G. Monmouth*, *Bede*, *Polidor*, *Virgil*, *Stow*, *Speed*, &c.

*A Comedy of Errors*, a Comedy, fol. The Ground from *Plautus*, *Amphitruo*, and *Menecmi*.

*Coriolanus*, a Tragedy, fol. Plot from *Plutarch's Life of Coriolanus*, from *Livy's History*, *Dionysius Halicarnassensis*, &c.

*Cromwell*, (Thomas, Lord) his Life and Death, a History, fol. and 4to. Plot from *Fox's Martyrology*, *Fuller's Church Hist.* *Dr. Buxton's Hist. Reformation*, *Wanly's Hist. of Man*. *Hacwell's Apology*, and *Lloyd's English Worthies*.

*Cymbeline*, his Tragedy; fol. Mr. Dwyer's *Injured Princess*; or, *The Fatal Wager*, is only this Play reviv'd. The Plot from *Boccace's Novels*, Day 2. Nov. 9.

*Henry the Fourth*, Two Parts, History, fol. the first Part containing the Life of *Henry Percy*, surnamed *Hotspur*; and the comical part the Character of *Sir John Falstaff*, which has been play'd by the late famous Mr. Lacey, to Admiration. In the second part you have an Act of the Death of this King, and the Coronation of his Successor. See *Geoffry of Monmouth*, *Caxton*, *Harding*, *Hall*, *Grafton*, *Martin*, *Hollingshead*, *Stow*, and other our *English Chronicles*.

*Henry the Fifth*, his Life; History, fol. A Comical part is mixt with the Historical, and contains the Reign of this King, to his Marriage with *Katharine of France*. See the afore-said *English Chronicles*.

*Henry the Sixth*, Three Parts, History, fol. In the Second is the Death of the good Duke *Humphrey*, in the Third the Death of the Duke of *York*; all the Parts contain the whole Reign of this King. See the same *English Chronicles*.

*Henry the Eighth*, his Life; History, fol. The part of King *Henry* was often in King *Charles the Second's* Time extraordinary well acted by Mr. Betterton. See our *English Chronicles* before-mentioned.

*Hamlet*, Prince of *Denmark*; a Tragedy, fol. and 4to. For the Plot see *Saxo-Græmaticus*, *Crantzius*, *Pontanus*, *Idacius* &c.

*John*, King of *England*; History, fol. for the Plot see our *English Chronicles*.

*John*, King of *England*, his troublesom Reign, in two parts, History, 4to. 1611. with the Discovery of King *Richard Cœur de Lyons*, Base Son (as vulgarly called) *Fawconbridge*; also the Death of the said King *John* at *Swinstead Abby*. These Plays were several times acted by the Queen's Majesty's Players, tho not divided into Acts, and differ much from the other Play in *Folio*.

*Julius*

*Julius Caesar*, a Tragedy, fol. and 4to. Founded on History. It was reviv'd and acted divers times in the Reign of the late King Charles II. For the Prologue, which was highly commended, see a small Book, called *Covent-Garden Drollery*, pag. 9. and for the History, see *Plutarch*, *Livy*, *Suetonius*.

*Learn, King of England*; a Tragedy, fol. and 4to. This Play has been reviv'd with Alterations by our present Poet Laureat. For the true Story, see *Milton's Hist. of England*, beginning pag. 17. see also *Leland*, *Monmouth*, *Gloucester*, &c.

*Loqrine, Eldest Son to King Brutus*, a Tragedy, fol. and 4to. For the Plot, see *Milton's Hist. of England*, and the afore-said Authors.

*London Prodigal*, a Comedy, fol. and 4to.

*Love's Labour lost*, a Comedy, fol.

*Mackbeth*, a Tragedy, fol. and 4to. revived and re-printed with Alterations and Songs, and now often acted. For the Plot consult *Buchanan*, and others who have written Scottish Affairs; see also *Heywood of Angels*, p. 508. *Heylin's Cosmography*, Book 1.

*Measure for Measure*, a Comedy, fol. For the Plot see *Cynthio Giraldi*, Dec. 8. Nov. 5. *Lipsii Monita*, p. 125. *Histoires Admirables de nôtre temps*, p. 216.

*The Merchant of Venice*, a Tragi-Comedy, fol.

*Midsummer-Nights Dream*, a Comedy, fol. The comical part hereof is printed 4to. under the Title of *Bottom the Weaver*, and acted by small Parties at *Bartholomew Fair*, and other Places: and since publish'd under the Name of *The Fairy Queen*.

*Much ado about nothing*, a Comedy, fol. Sir William D'Avenant made use of this Play, and *Measure for Measure*, in composing his *Law against Lovers*. For the Plot see *Ariosto's Orlando Furioso*, Book 5. and *Spencer's Fairy Queen*, Book 2.

*Oldcastle, Lord Cobham's Life and Death*, a Tragedy, fol. See *Fuller's Church Hist.* and *Fox's Book of Martyrs*, where you may find Sir John Oldcastle's Life at large.

*Othello, Moor of Venice*, a Tragedy, fol. and 4to. This is still often acted, and esteemed one of the best of our Author's Plays. Plot from *Cynthio's Novels*, Dec. 3. Nov. 7.

*Pericles, Prince of Tyre*, History, fol. This Play was much admired in the Author's Life time and published before his Death.

*The Puritan*; or, *The Widow of Watling-Street*, a Comedy, fol. This was accounted a very diverting Play.

*Richard the Second*, History, fol. 4to. Our Poet Laureat, Mr. Tate, altered it, An. 1681. he and Mr. Dryden have much applauded this Play. Plot from *English Chronicles*.

*Richard the Third, with the Landing of the Earl of Richmond, and the Battle of Bosworth-Field*, History, fol. for the Plot consult our *English Chronicles*.

*Roineo*

*Romeo and Juliet*, a Tragedy, fol. Plot from *Bandello's Novels*.

*The Taming of the Shrew*, a Comedy, fol. The Story of the *Tinker*, so diverting, may be found in *Goulart's Hist. Admirabiles* and *Pontus Heuterus; Rerum Burdicarum*.

*The Tempest*, a Comedy, fol. and 4to. This has been reviv'd and alter'd by Mr. *Dryden*, who brought it much in esteem, and is of late Days often acted.

*Titus Andronicus*, a Tragedy, fol. and 4to. This Play has been reviv'd and altered by Mr. *Ravenscroft*.

*Timon of Athens*, a Tragedy, fol. and 4to. This Play, as publish'd first by our Author, was not divided into Acts, but has been reviv'd with Alterations, by Mr. *Shadwell*, and for a few Years past, as often acted at the Theatre-Royal, as any Tragedy I know.

*Troilus and Cressida*, a Tragedy, fol. This was reviv'd with Alterations, by Mr. *Dryden*, who added divers new Scenes. Plot from *Chaucer's Troilus and Cressida*.

*Twelfth-Night*; or, *What you will*; a Comedy, fol. Plot from *Plautus, Amphitruo, Menecmi*, &c.

*Two Gentlemen of Verona*, a Comedy. fol.

*A Winters Tale*, a Tragi-Comedy, fol. Plot from *Dorastus* and *Fawnia*, 4to.

*The York-shire Tragedy*, fol. When this Play was first printed, the Title then told you, the Story was *new, lamentable, and true*. The Play, being but very short, is not divided into Acts, and may rather be accounted an Interlude than a Tragedy.

*The Arraignment of Paris*, which you may find among the Anonymous Plays, has been by *Kirkman* ascribed to this Author, but not being in any Edition of *Shakespeare*, I much question whether it be any of his.

Our Author writ little else, we find in print only two small pieces of Poetry publish'd by Mr. *Quarles*, viz. *Venus and Adonis*, 8vo. 1602. and *The Rape of Lucrece*, 8vo. 1655.

### Lewis Sharp.

This Author, who liv'd in the Reign of King *Charles the First*, writ but one Play, viz.

*The Noble Stranger*, a Comedy, 4to. 1640. acted at the private House in *Salisbury-Court*, by her Majesty's Servants; dedicated to *Sir Edmund Williams*.

*Edward Sharpham.*

**A** Member of the *Middle-Temple*, in the time of King *James* the First, writ and published one Play, called,  
*The Fleir*, a Comedy, 4to. 1615. acted in the *Black-Fryars*, by the Children of the Revels. Compare this with a Play of *Maryson's*, called, *The Fawne*.

*S. Shepheard.*

**A** Zealous Cavalier in the Civil Wars, writ a Play against the Parliament Party, stil'd,  
*The Committee-Man curried*, a Comedy, in Two Parts, 4to. 1647. Much of it stollen from Sir *John Suckling*, and Sir *Robert Stapleton's* Translation of *Juvenal*.

*Edward Sherburn, Esq;*

**T**His Gentleman Translated Two of *Seneca's* Tragedies, and is for ought I know, yet living.

*Medea*, a Tragedy, 8vo. 1648. with Annotations. Mr. *Stanly* in his Poems has writ a Vindication of this Play.

*Troades*; or, *The Royal Captives*; a Tragedy, 8vo. 1679. These are printed together, with some Poems of the same Author.

*Tho. Shipman, Esq.*

**T**His Gentleman dy'd in King *Charles* the Second's Time, having writ one Play, called,

*Henry the Third of France, Stab'd by a Fryar; with the Fall of the Guises*; a Tragedy, 4to. 1678. acted at the Theatre Royal; and dedicated to the Right Honourable *Henry*, Lord Marquess of *Dorchester*. Plot from *Davila*, and the Duke of *Espernon's* Life, fol.



*Henry Shirley.*

**A**N Author who liv'd in the Reign of King *Charles the First*, and writ one Play, which was publish'd after his Death, call'd,

*The Martyr'd Soldier*, a Tragedy, 4to. 1638. acted at the private House in *Drury-Lane*, and other publick Theatres by her Majesty's Servants, with great Applause. Plot, *Baronius*, &c.

*James Shirley.*

**A** Contemporary, as well as Namesake of the Former; he was once of *Grays-Inn*, and Servant to the King, and a Poet esteemed in the Days of *Charles the First*. Mr. *Langbain* gives him no small Praise, and indeed he does to most of the indifferent Poets, so that shou'd a Stranger to our Poets read him, they wou'd make an odd Collection of our English Writers, for they wou'd be sure to take *Heywood*, *Shirley*, &c. and leave *Dryden*, &c. He has printed 37 Plays, of whsch in their Order. He dy'd since the Restauration.

*Arcadia*, a Pastoral, 4to. 1640. acted at the *Phoenix* in *Drury-Lane*, by her Majesty's Servants. Plot from Sir *Philip Sidney's Arcadia*, fol.

*The Ball*, a Comedy, 4to. 1639. acted at the private House in *Drury-Lane*, by her Majesty's Servants. Our Author was assisted by *Chapman* in this Play.

*A Bird in a Cage*, a Comedy, 4to. 16 . acted at the *Phoenix* in *Drury-Lane*; and dedicated to Mr. *William Primme*.

*The Brothers*, a Comedy, 8vo. 1652. acted at the private House in *Black-Fryars*; and dedicated to his noble Friend, *Thomas Stanley*, Esq;

*The Cardinal*, a Tragedy, 8vo. 1652. acted at the private House in *Black-Fryars*; and dedicated to his Friend, *G. B.* Esq;

*The Changes*; or, *Love in a Maze*; a Comedy, 4to. 1632. presented at the private House in *Salisbury-Court*, by the Company of his Majesty's Revels; and dedicated to the Honourable, the Lady *Dorothy Shirley*, in Verse. Compare this and the *Maiden Queen*.

*Chabot*, Admiral of France, a Tragedy, 4to. 1639. acted by her Majesty's Servants at the private House in *Drury-Lane*. Mr. *Chapman* join'd with our Author in this Play. Plot, *Paul Jovius*, *Paul Emilius*, *Mezeray*, and other French Chronicles and Histories in the Reign of *Francis the First*.

*The Constant Maid; or, Love will find out the Way*; a Comedy, 4to. 1667. This was acted at a new House, called, *The Nursery* in *Hatton-Garden*. You may find *Hadwell's* courting of the Widow *Bellamy*, by the Advice of *Playfair*, to be the Subject of divers other Plays.

*Contention for Honour and Riches*, a Masque, 4to. 1633. dedicated to *Edward Golding* of *Colston*, in *Narhamptonshire*, Esq; This Author, with this and some other Matter, composed a Comedy, called, *Honoriam and Mammon*, hereafter mentioned.

*The Contention of Ajax and Ulysses for Achilles's Armour*, a Masque, 8vo. 1658. Plot from *Ovid's Metamorphosis*, Book 13.

*The Coronation*, a Comedy, 4to. Which Play by some means or other, was printed with *Beaumont's* and *Fletcher's* Plays, tho' none of theirs.

*A Court Secret*, a Tragi-Comedy, 8vo. first printed 1653. then acted at the *Black-Fryars*; and dedicated to *William*, Earl of *Strafford*.

*Cupid and Death*, a Masque, 4to. 1659. For the Plot, see *Ogilby's Fop's Fables*, Vol. 1. Fab. 39.

*The Doubtful Heir*, a Tragi-Comedy, 8vo. 1652. acted at the *Black-Fryars*; and dedicated to *Sir Edmund Bowyer*. For part of the Story, see *The English Adventurers*. 8vo. part 3.

*The Duke's Mistress*, a Tragi-Comedy, 4to. 1638. acted at the private House in *Drury-Lane*, by her Majesty's Servants.

*The Example*, a Tragi-Comedy, 4to. 1637. acted at the private House in *Drury-Lane*, by her Majesty's Servants.

*The Gamester*, a Comedy, 4to. 1637. acted at the private House in *Drury-Lane*. Plot, *Queen Margaret's Novels*, Day 1. Nov. 8. and *Unlucky Citizen*, 8vo.

*The Gentleman of Venice*, a Tragi-Comedy, 4to. 1655. acted at the private House in *Salisbury-Court*, by her Majesty's Servants, and dedicated to *Sir Tho. Nightingale*, Baronet. For the Plot, consult *Gayton's Notes on Don Quixot*, Book 4. Chap. 6. &c.

*The Grateful Servant*, a Tragi-Comedy, 4to. 1655. acted at the private House in *Drury-Lane*, by her Majesty's Servants, with good Applause; and dedicated to the Right Honourable, *Francis*, Earl of *Rutland*. Compare this Play with *The Humorous Courtier*, written by the same Author.

*Hide-Park*, a Comedy, 4to. 1637. presented by her Majesty's Servants at the private House in *Drury-Lane*; and dedicated to the Right Honourable, *Henry*, Earl of *Holland*.

*Honoriam and Mammon*, a Comedy, 8vo. Plot grounded on a Masque of the same Author's, call'd, *Contention for Honour and Riches*.

*The Humorous Courtier*, a Comedy, 4to. 1640. presented at the private House in Drury-Lane, with good Applause.

*The Imposture*, a Tragi-Comedy, 8vo. 1652. acted at the private House in Black-Fryars; and dedicated to Sir Rob. Bolles, Baronet.

*The Lady of Pleasure*, a Comedy, 4to. 1637. acted at the private House in Drury-Lane, by her Majesty's Servants; and dedicated to the Right Honourable, Richard, Lord Lovelace, of Hurley. Part of this Play resembles part in *The Grateful Servant*.

*Love Tricks*; or, *the School of Compliments*; a Comedy, 4to. 1667. acted at the Theatre in Little-Lincolns-Inn-Fields, by his Royal Highness, the Duke of York's Servants.

*Love's Cruelty*, a Tragedy, 4to. 1640. acted at the private House in Drury-Lane, by her Majesty's Servants; and dedicated to Cornet George Porter, and Mr. Charles Porter. See *Cynthia's Novels*, Dec. 3. Nov. 6. and *Q. Margaret's Novels*, Day 4. Nov. 6.

*The Maid's Revenge*, a Tragedy, 4to. 1639. acted at the private House in Drury-Lane, with good Applause, by her Majesty's Servants. This Play is dedicated to Henry Osborn, Esq; Plot from *Reynold's God's Revenge against Murther*, fol. Book 2. Hill. 7.

*The Opportunity*, a Comedy, 4to. acted at the private House in Drury-Lane, by her Majesty's Servants; it is dedicated to Capt. Richard Owen. Compare this Play with *Shakespeare's Measure for Measure*.

*The Politician*, a Tragedy, 4to. 1655. presented at Salisbury-Court, by her Majesty's Servants; and dedicated to Walter Moyle, Esq; For the Plot see the Countess of Montgomery's *Urania*.

*The Royal Master*, a Tragi-Comedy, 4to. 1638. acted at the Theatre in Dublin, and in the Castle there before the Right Honourable, the Lord Deputy of Ireland; and dedicated to the Right Honourable, George, Earl of Kildare. By the many Copies of Verses in Commendation of this Play, we may guess it was well esteem'd.

*St. Patrick for Ireland*, a History, 4to. 1640. There is but one part of this Play printed; a second was designed by the Author for the Press, but never publish'd. See *Bede's Life of St. Patrick*, Sigibert, Baleus, Baronius, &c.

*The Sisters*, a Comedy, 8vo. 1652. acted at the private House in Black-Fryars; and dedicated to William Paulet, Esq;

*The Traytor*, a Tragedy, 4to. 1635. acted by her Majesty's Servants; and dedicated to the Duke of Newcastle. This Play was one Mr. Rivers's, a Jesuit, tho' alter'd a little and introduc'd into the House by Shirley.

*The Triumph of Beauty*, a Masque, 8vo. 1646. Compare this to the comical Part of the *Midsummer-Nights Dream*, and another part to *Bottom the Weaver*, both by *Shakespeare*: see also *Lucian's Dialogues*. This is printed with the Author's Poems, 8vo.

*The Wedding*, a Comedy, 4to. 16 . acted by her Majesty's Servants at the *Phenix* in *Drury-Lane* ; and dedicated to *William Gowar*, Esq;

*The Witty Fair one*, a Comedy, 4to. 1633. acted at the private House in *Drury-Lane* ; and dedicated to *Sir Edward Bushe*.

*The Young Admiral*, a Tragi-Comedy, 4to. 1637. acted at the private House in *Drury-Lane* ; and dedicated to the Right Honorable, *George, Lord Barkley*.

### Sir Charles Sidley.

**T**His Noble Gentleman is yet living, and has been esteem'd a Man of the First Rank of Wit. He writ these three following Plays :

*Anthony and Cleopatra*, a Tragedy, 4to. 1677. acted at the Duke's Theatre. Plot from *Appian*, *Dion Cassius*, *Plutarch's Life of M. Anthony*.

*Bellamira* ; or, *The Mistress* ; a Comedy, 4to. 1687. acted by his Majesty's Servant. The Ground from *Terrence's Eunuchus*.

*The Mulberry Garden*, a Comedy, 4to. 1668. acted at the Theatre Royal, by his Majesty's Servants. This Play is dedicated to her Grace the Dutchess of *Richmond* and *Lenox*. *Sir John Everyoung*, and *Sir Samuel Forecastle* copied from *Molliere's L'Ecole de Mars*.

### John Smith.

**A** Gentleman of *Snenton*, in *York-shire*, and now (or lately) living ; he writ a Play that was never acted, called,

*Cytherea* ; or, *The Enamouring Girdle*, a Comedy, 4to. 1677. This Play the Author dedicated to the *Northern Gentry*.

### William Smith.

**T**His Author writ one Play in *King James* the First his Reign, call'd,

*The Helior of Germany* ; or, *The Palsgrave Prime Elektor* ; a History, 4to. 1615. acted at the *Red Bull*, &c. by a Company of young Citizens, and dedicated to the right Honourable, *Sir John Swinnerton*, Lord Mayor of *London*. This Play is not divided into Acts. He writ, with the Assistance of one *Mr. Webbe*, a Book call'd, *The Description of the County Palatine of Chester*.

Thomas

## Thomas Southern.

A Gentleman now living, who, as I have been inform'd, made his first Application to the Law; but quitted those rougher Studies for the more pleasing Entertainment of the Muses; and after the writing of two Plays, with no ill Success, at-least with very good Judges, mov'd by his active Temper, he left, for some Years, the calmer retreat of Poetry for the War; till, in the Year 1690. he presented the Town with that diverting Comedy of *Sir Anthony Love*, and Six more, but of all in their order:

*The Disappointment*; or, *The Mother in Fashion*; acted at the Theatre Royal, 1684. 4to. and dedicated to the Right Honourable, James, Earl of Ossery (the present Duke of Ormond). *The Curious Impertinent* of the incomparable History of *Don Quixot*, seems to have given our Author an Hint of the Plot.

*The Loyal Brother*; or, *The Persian Prince*; a Tragedy, acted at the Theatre Royal, by their Majesties Servants, 1682. 4to. and dedicated to his Grace, the Duke of Richmond. This was his first Play, and is built on the Novel of *Tachmas, Prince of Persia*, 8vo.

*The Fatal Marriage*; or, *The Innocent Adultery*; a Play, acted at the Theatre Royal, by their Majesties Servants, 1694. 4to. and dedicated to Anthony Hammond, of Somersham Place, Esq; In the Dedication our Author owns his taking a hint of the Tragical part of this Play, from a Novel of Mrs. Behn's, call'd, *The Nun*; or, *The Fair Vow-breaker*. This Play was receiv'd with vast Applause, and is yet acted with Success; the Distress of the Story being extremely moving, and the Passions very well touch'd by the Author; tho' had he made *Villeroy* and *Biron* Friends, it wou'd have something heighten'd the Distress. In the Comical part, the Hint of *Fernando* being persuaded to believe that he had been dead, buried, and in Purgatory, seems to be owing to *The Little Thief* of *Fletcher*.

*The Maids Last Prayer*; or, *Anything rather than Fail*; a Comedy, acted at the Theatre Royal, by their Majesties Servants, 1693. 4to. and dedicated to the Honourable, Mr. Charles Boyle.

*Oroonoko*, a Tragedy, acted at the Theatre Royal, by his Majesty's Servants, 1696. 4to. and dedicated to his Grace, William, Duke of Devonshire, &c. in which the Author makes this ingenuous Acknowledgement, which few Poets have formerly done; viz. 'I stand engaged to Mrs. Behn for the occasion of a most passionate Distress in my last Play, (which was *The Innocent Adultery*) and in a Conscience that I had not made her a sufficient Acknowledgment, I have run farther into her Debt, with a Design to oblige

me to be Honest, and that every one may find me out for Ingratitude, when I don't say all that's fit for me upon that Subject: she had a great Command of the Stage, and I have often wonder'd that she should bury her Favourite Hero in a Novel, when she might have reviv'd him in the Scene. I have quoted this, because 'tis very uncommon with Authors to speak well of those they borrow from in their Writings, for I have known a great Man perpetually rail at the French Authors, and yet contradict his Reflections on them, by filling his Writings with their Wit and Designs; and I have so often experienc'd this Particular, among the Writers of our Age, that when I hear any of them condemn, either our Ancient or Modern Authors, I conclude, he has been robbing there, and would deter us from finding out his Theft. But as to this Play of *Oroonoko*, you find our Poet has allow'd the Plot of it Mrs. Behn's; for on that Prince she has compos'd the best of her Novels: and as it must be confess'd that the Play had not its mighty Success without an innate Excellence; so in my Opinion, the necessary regularities a Dramatick Poet is oblig'd to observe, has left many Beauties in the Novel, which our Author cou'd not transfer to his Poem. As Mrs. Barrey did the Poet all the Justice so admirable an Actress, when she most exerts her self, could do, in the *Innocent Adultery*; so Mr. Verbruggen, in the Part of *Oroonoko*, by doing the Author Right, got himself the Reputation of one of the best Actors of his time.

*Sir Anthony Love*; or, *The Rambling Lady*; a Comedy, 4to. 1690. acted at the Theatre Royal by their Majesties Servants; and dedicated to Tho. Skipwith, Esq; (now Sir Thomas). This Play met with extraordinary Success.

*The Wives excuse*; or, *Cuckolds make themselves*; a Comedy, acted at the Theatre Royal, by their Majesties Servants, 1692. 4to. This Play it seems did not take as well as was expected, but is usher'd into print by a Copy of Verses of his Friend, Mr. Dryden; in which he justly reflects on the depraved Taste of the Age, especially in these Two Lines, on the Fault of those Poets, who debase the Palate of the Audience.

*Farce in it self is of a nasty Scent;  
But the Gain smells not of the Excrement.*

For if there be not so intricate a Plot, there is certainly a gaiety of Conversation, and Purity of Language, which few of our Poets observe.

Thomas

## Thomas Stanley, Esq;

**A** Learned Gentleman of Cumberloe-Green, in Hertfordshire, who in the time of King Charles the First, writ the History of the Philosophers, and in that a Play of Aristophanes, called, *The Clouds*, a Comedy, fol. 1687. Translated from Aristophanes, printed with his History of Philosophy, Re-printed about Ten Years since. He translated Æschylus's Tragedies into Latin; also Anacreon and Moschus, from the Greek. He has publish'd likewise divers Translations from Latin, Spanish, and Italian; besides his Poems in English, 8vo. and two small Romances or Novels, 8vo.

## Sir Robert Stapleton.

**A** Learned Author who was Gentleman Usher of the Privy Chamber to King Charles the Second; and is, I suppose, still living. He writ Two Plays:

*Hero and Leander*, a Tragedy, 4to. 1669. dedicated to her Grace, the Dutchess of Monmouth. Plot from Ovid's *Epistles*, and *Musæus's Erotopagnion*, Greek, and Latin.

*The Slighted Maid*, a Comedy, 4to. 1663. dedicated to his Grace, the Duke of Monmouth. Plot from *Mart. Epigr. 4. &c.*

## John Stephens.

**T**His Author, who liv'd in the Reign of King James the first, writ one very long Play, call'd,

*Cynthia's Revenge*, a Tragedy, 4to. 1613. Plot from *Lucan's Pharsalia*, and *Ovid's Metamorphosis*, lib. 13.

## William Strode.

**P**oet and Divine in the Reign of King Charles the First; he was born in Devonshire, entred at Nineteen, and admitted Student of Christ-Church, Oxon; having taken most of his Degrees, was chose University-Orator, and after that commenc'd Doctor, and was made a Cannon by the King. He died March 11. 1644. and was buried at Christ-Church afore-said.

*The Floating Island*, a Comedy, 4to. 1655. acted by the Students of Christ-Church, before his Majesty, at Oxon. 1639. The Airs and Songs were set by Mr. Henry Lawes. The Author had transcribed

bed and dedicated the Play to his honoured Patron, Sir *John Helle*, but it was not printed till some Years after his Death. This Play is full of Morality. The Author publish'd three Sermons besides the Play.

### *J. Studley.*

**A** Nother Translator of *Seneca's* Tragedies, in the Reign of Queen *Elizabeth*, of which he English'd Four: viz.  
*Agamemnon*, a Tragedy, 4to. Our Author has added a whole Scene in the Fifth Act.

*Hippolitus*, a Tragedy, 4to. This is a very regular Play, as to Time, Place, and Action.

*Hercules Oetaeum*, a Tragedy, 4to. A Resemblance of *Sophocles Trachiniai*.

*Medea*, a Tragedy, 4to. In this *Seneca* imitates *Euripides*, but at too great a distance, and is also regular, as most of his Tragedies are. This Translator has altered the Chorus of the First Act.

### *Sir John Suckling.*

**W**AS born at *Witham*, in *Middlesex*, 1631. in the beginning of the Eleventh Month; he spoke Latin at Five Years old, and writ it at Nine. He was Comptroller to King *Charles* the First. An excellent Musician and Poet: made a Campaign with *Gustavus*, and was in Five Sieges, Three Battles, &c. he was at the Expence of 12000 l. to raise a Troop for the King. He writ Four Plays, viz.

*Aglaure*, a Tragi-Comedy, fol. and 8vo. presented at the private House in *Black-Fryars*. The Author has so alter'd the last Act, that 'tis at the Pleasure of the Actors to make it a Tragedy or Tragi-Comedy.

*Brenoralt*; or, *The Discontented Colonel*; a Tragedy, 8vo. presented by his Majesty's Servants, at the private House in *Black-Fryars*.

*The Goblins*, a Tragi-Comedy, 8vo. presented by his Majesty's Servants at the private House in *Black-Fryars*.

*The Sad One*, a Tragedy, 8vo. This Play Sir *John* never finish'd. These Plays, with his other Works, are printed together 8vo. the last Edition printed 1676. If you would see a farther Character of this Author, see *Lloyd's Memoirs*, fol. pag. 159.



## Gilbert Swinhoe.

**A** Northumberland Gentleman, who in the Reign of King Charles the First, writ a Play, call'd,  
*The Unhappy Fair Irene*, a Tragedy, 4to. 1658. Plot from *Bandello's Novels*, and *Turkish Chronicles*, *Life of Mahomet the First*.

## T

## Nabum Tate, Esq;

**O**UR present Poet Laureat, a Person of great Probity of Manners, Learning, and good Nature : His Birth and Education (as I have been told) he owes to the Kingdom of Ireland : He has, for several Years, had the Patronage of the present Earl of Dorset, and has Merit to deserve more than he has met with from others : He is guilty of Modesty, of which few of his Profession know much ; and it is the noisy pushing Man in Poetry, as well as other things, that prevails with Fame as well as Fortune. But now to his Drammatick Composures.

*Brutus of Alba*, an Opera, 4to. 1678. acted at the Duke's Theatre ; it is dedicated to the Right Honourable, Charles, Earl of Dorset and Middlesex. Plot from *Virgil's Æneids*, Book 4.

*The Cuckold's Haven* ; or, *An Alderman no Conjuror*, a Farce, 4to. 1685. acted at the Queen's Theatre in Dorset-Garden ; and dedicated to Col. Edmund Ashton. Plot from *Eastward Hoe*, and *The Devil's an Ass*.

*A Duke and no Duke*, a Farce, 4to. 1685. acted by their Majesties Servants ; and dedicated to the Right Honourable, Sir John Hewitt. In this Play are divers Songs set to Musick with thorough Basses for the Theorbo or Bass-Viol. Plot from *Trappolin supposed a Prince*.

*The Ingratitude of a Common-Wealth* ; or, *The Fall of Caius Marcius Coriolanus* ; a Tragi-Comedy, 4to. 1682. acted at the Theatre Royal ; and dedicated to the Right Honourable, Charles, Lord Herbert, Marquess of Worcester. Part of this Play borrowed from *Shakepear's Coriolanus*.

The

*The Island Princess*, a Tragi-Comedy, 4to. 1687. and dedicated to the Right Honourable, Henry, Lord Walgrave. Reviv'd with Alterations from Fletcher.

*The Loyal General*, a Tragedy, 4to. 1680. acted at the Duke's Theatre; and is dedicated to Edward Taylor, Esq;

*Lear; King of England, and his Three Daughters*; an Historical Play, 4to. 1687. acted at the Duke's Theatre; it is Dedicated to Thomas Boteler, Esq; and reviv'd with Alterations from Shakespear; and now call'd, *The Ancient History of King Lear*, &c.

*Richard the Third*; or, *The Sicilian Usurper*; a History, 4to. 1681. acted at the Theatre Royal, and dedicated to George Raynford, Esq; with a Prefatory Epistle in Vindication of the Author by Reason of the Prohibition of this Play on the Stage. Reviv'd from Shakespear.

This our Author has publish'd divers Poems on several Occasions, some of them printed 8vo. one Volume whereof are all his own, another Volume by several Hands.

### John Tateham.

CITY Poet in King Charles the First's Time. Mr. Langbain has found out a pleasant Compensation for his want of Wit, viz. his Loyalty, which might be something to atone for the Defects of a Servants Brains, but I think very little for those of a Poet.

*The Distracted State*; a Tragedy, 4to. 1651. This Play was written Ten Years before printed, and is dedicated to Sir John Sidley.

*The Rump*; or, *The Mirrour of the late Times*; a Comedy, 4to. 1661. acted at the private House in Dorset-Court, and dedicated to Walter James, Esq; This Play has been reviv'd under the Title of *The Roundheads*. For the Plot consult our *English Chronicles* of the Civil Wars.

*Scots Vagaries*; or, *A Knot of Knaves*; a Comedy, 4to. 1652. and dedicated to Robert Dormer, Esq; This Play is writ in a Scotch Dialect.

*Love Crowns the End*, a Tragi-comedy, 8vo. 1657. acted by the Scholars of Bringham in the County of Nottingham. This Play is very short and not divided into Acts; you may find it printed with his Poems, 1657. 8vo.

Robert

## Robert Taylor.

THE Author of one Play, call'd,  
*The Hog has lost his Pearl*, a Comedy, 4to. 1611. divers times  
 publicly acted by certain London Prentices.

## Thomas Thompson.

A Poor Plagiary, that could not disguise or improve his Thefts.  
 These two following Plays go under his Name; viz.  
*The English Rogue*, a Comedy, 4to. 1668. acted (says the Title)  
 before several Persons of Honour, with great Applause, and dedica-  
 ted to Mrs. Alice Barret.

*Mother Shipton, her Life*; 4to. The Author hereof says, 'twas  
 acted Nine Days together, with great Applause. Plot from a  
 Book so called in Prose, 4to. but most of the Characters and Lan-  
 guage from *The City Madam*, and *The Chast Maid of Cheapside*.

## Nicholas Trot.

HE writ one Play, call'd,  
*Arthur*, a Tragedy.

## Richard Tuke.

A Uthor of a Play that represents the Danger of the Soul in this  
 World, and was once called *The Souls Warfare*; now,  
*The Divine Comedian*; or, *The right Use of Plays*, improv'd in  
 a Sacred, Tragi-Comedy, 4to. 1672. and dedicated to the Right Ho-  
 nourable, Mary, Countess of Warwick.

## S. Tuke.

AN Essex Gentleman, a Collonel, who in 1661. translated a Play  
 from the Spanish, called,  
*The Adventurers of Five Hours*, a Tragi-Comedy 4to. 1662. be-  
 ing the Second Edition; it is dedicated to the Right Honourable,  
 Henry Howard, of Norfolk. This Play is of good Repute.

Cyril

## Cyril Turner.

**A**N Author who writ in the Time of King *James* the First, two Plays, entituled,  
*The Atheists Tragedy*, 4to. The Conveyance away of *Sebastian* and *Fresco*, on her Husband's approach, is taken from *Boccace's Novels*, Day 7. Nov. 6.  
*The Loyal Brother*; or, *The Revenger's Tragedy*, 4to.

## John Tutchin.

**A** Gentleman of those Times, who has writ one Play, call'd,  
*The Unfortunate Shepherd*, a Pastoral, 8vo. 1683. This is printed with a Piece call'd, *A Discourse of Life*, in Prose; and some Poems on several Occasions, 8vo.

## V

## Captain Van Brug.

**T**HO' this Gentleman's Modesty has hitherto hindred him from setting his Name to any of the Plays that he has Writ, yet they are so Universally known to be his, and own'd by him to the Stage by all other ways, that it cannot reasonably be taken amiss by him, to find his Name here, since it is not in the Power of Envy to mention it, without the highest Value and Esteem. This Gentleman, as I am informed, was born in *Cheshire*, and by more than a Common Education, and Converse with the best Company qualified for these Performances, which have got him the Preference to all our Modern Writers of Comedy, since Mr. *Wycherly*, and Sir. *George Ethridge* have left the Stage; and with all the due Respect that I owe those two great Men, I must place Mr. *Van Brug* in their Form, for the Sprightliness of his Wit, the easiness, and at the same time, force of the Conversation of his Plays are such, that none else can stand in Competition with him. Methinks in the Comparison of his Plays, with most of our other Drammatic Pieces, there is the same difference, which there is betwixt the Draughts of *Van Dike*, *Titian*, and other great Masters of former Days, and some of our best Painters now; these are in-

dood

deed good Representations, but his are the things they Represent; (if you'll pardon that seeming Contradiction of the Expression) many of our Writers have given us good Images of the Fools of our Age, but they are still but Images; but when you read or see Mr. *Van Brug's*, you see the very Originals, all is so free, so easie and so bold, as perswade them to be no Copies, you evidently see the Lineaments of Nature, without the stiffness of Art, which would but debase his Work. Others of our Comic Writers, who have succeeded most in that way, pick out Characters that are indeed diverting enough on the Stage, but which scarce one sensible Man in a Thousand can read in his Chamber, so much is left to the Action: But Mr. *Van Brug's* Characters are Compos'd of that part of Nature, which is not so Monstrous to shock the Reader, or Nauseate his Palate, but which yield a pleasing Entertainment; he puts Folly into such a Light, that it is as diverting to the Reader as Spectator; and his Fools are so pleasing, that you are not weary of their Company before they leave you.

Another Quality distinct from many of our Received Poets, is, That his Men of Wit are really so, and not like Mr. *Shadwell's* the dullest in the Play: I have ventured to say all this, without either the Prospect of *Encolpius* in *Petronius Arbitrarius*, *Ut foris Cenis Poetam Laudasti*, or the fear of that Witty Censure of *The Plain Dealer*, for choosing to flatter the Poets of the Age, rather than not flatter at all. Because one that is unknown, can have but little expectations of the former, or justly deserve the latter, when he speaks but what is justly his due; unless the Praise of Wit be as unallowable as superfluous. He has Honoured his Country with three Plays that he owns: Of these in their Order.

*Æsop*, A Comedy 4to. Acted at the Theatre Royal, 1697. In the Preface we learn both the Fate of the Play, and that the Author owes his Foundation to the French; for it was writ Originally in French by Mr. *Boursaut*, and had almost the same Fate there as here, as to its Success; the first day it was not lik'd, the next it scarce gain'd Ground, the third it held up its Head, and the fourth Triumphed, and was in *Paris* Acted for near a Month together. It is so far from wanting any Beauties of the French, that it e'ry where excels it; and that extremely diverting Scene of *Sir Polydorus Hogsby*, may be said to be entirely his own, as are all the three Scenes that were since added of the *Players*, the *Senator* and the *Beau*, and which were receiv'd with Universal Applause, as indeed they justly merited. It will perhaps be wondered that it should Act so very often in *Paris*, and not hold out a Fortnight nor ten days here; for which there may be two Reasons Assigned: First, in *Paris* there is not that foolish and extravagant Prejudice against the Stage, as is entertain'd in a numerous Party of this City, who rail against that and Common Prayer with an equal Zeal: So that in

*Paris*

*Paris* almost e'ry one goes to the Theatre, here not the tenth part, for Hypocrisie and Businels here, divide the greater part to their several and different Offices: Another Reason is, That the Governours of the House were unwilling to wear it out, and so balk'd the Run of it.

I am not ignorant of the several Objections made against this Play by the Criticks, viz. that the Scenes are loose, and not at all akin to the Plot, and may be cut out and alter'd in *perpetuum*, without the least Injury or Advantage to the thin and frail Design of the Play; that in *Lydia*, before the time of *Alexander* the Great, they talk of Justices of the Peace, Fox Hunting, *Flanders* Horses and other things which are entirely Modern; but at the same time that these Accusations must be confess'd not to be ill grounded; it must be own'd, that without these Faults we must have lost Beauties of greater Consequence. This I'm sure, there has never been on the Stage, a Play of more general Satyr since the *Plain Dealer*; and there are such Publick and useful Morals recommended to the Audience, that will be as beneficial to the Common-weal, as diverting to the immediate Spectators.

*The Provok'd Wife*, a Comedy 4to. Acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1697. To speak of this Play as I ought, I shou'd have the Pen of the Author who Writ it, and the recommending the Reader to a Perusal of it, is the greatest Praise I can give it. But I cannot omit the Objections I have heard made to it, by some of our Criticks, viz. That it is a loose Play, without Design, or if there be a Design, 'tis such a one as the just Rules of Comedy exclude, since it teaches the Wives how they ought to return the Brutality of their Husbands. I cannot by any means allow this Objection; for the Design seems to me as just as the Reflections and Wit of it are poyant, the Conversation lively and genteel; for it rather teaches Husbands how they ought to expect their Wives shou'd make them a Return, if they use them as Sir *John Brute* did his; such Husbands may learn, that slighted and abused Virtue and Beauty, may be provoked to hearken to the prevailing Motives of Revenge. I can never think any reasonable Man shou'd suppose a Woman entirely divested of a sense of Humanity, or insensible either of the Power of an agreeable Temptation, or of the Pleasure it yields: and as most of our Vices are the surest Guard, if not source of our Virtues, I'm confident, when the Husbands ill Usage of his Wife deprives himself of her Love, he dismisses the surest Guard of their common Honour; and the other, that is her Pride and Care of her Reputation will not be of force enough against Revenge; and the strong solicitations of an agreeable Person, that demonstrates a value for what the Possessor slightes: So that it cannot be deny'd, that this Moral is of admirable Use; and offers a Truth to our consideration

tion, which would often prevent the Ruin of Families, which generally begins with the Husbands Faults. I know of no Thefts in this Play, or indeed any of this Gentlemans, but what he has own'd in his Preface.

*The Relapse, or Virtue in Danger*, being the sequel to *Loves last Shift* or *The Fool in Fashion*, 4to. Acted at the Theatre Royal, 1697. This Play was received with mighty applause, and spite of the broken Scenes, which must be allowed an irregularity that might have been avoided, has its just and uncommon Merits; and I think the Character of my Lord Foppington, if it at all fall short of that Masterpiece of Sir Fopling Flutter, at least challenges the next place, in preference to all of that kind, for the Stage has been almost as Fruitful in *Beaux*, as the Boxes.

The time when these three Plays were written is uncertain; but all appeared in a little time of one another, and this which comes last in the Alphabet, was the first in the Representation; and as he informs us in the Prologue, was Wrote in six Weeks, a sign of a double Blessing, of bringing forth without Pain, and even Children Perfect and Beautiful, without the usual nine Months Travel.

## W

*Lewis Wager.*

**T**HIS Author (who was a Clerk in Queen Elizabeth's time) was then accounted a Man of great Learning. He writ in the beginning of her Reign an Interlude, *Itisd*, *Mary Magdalen, her Life and Repentance*, 4to. 1567. This was printed in an old Black Letter, it may be acted by four or five Persons.

*Edmund Waller, Esq;*

**T**HIS Gentleman was of a good Family, and Estate, the last uncommon with so good a Poet: he was belov'd by all that knew him, for his personal Merit and Affability, as well as admir'd for his Poetry. He died about Eight Years since.

*The Maid's Tragedy*, 8vo. 1690. This was a Play of Fletcher's and is reviv'd with great Alterations by this our Author, and printed with his Works.

*Pompey the Great*, a Tragedy, 4to. 1664. acted by his Highness the Duke of York's Servants. Translated from Corneille, in which the Right Honourable, the Earl of Dorset and Middlesex assisted.

### George Wapul.

AN Author who has writ one Play, call'd,  
*Tide tarrieth for no Man*, a Comedy, 4to. 1611. printed so long since, that Mr. Langbain could not find what Volume or Date it was of. It is stiled, A most pleasant and merry Comedy, right pithy and full of Delight.

### William Wayer.

HE has a Play so long since printed, that Mr. Langbain could never gain a Sight of it. The Title is,

*The longer thou Liv'st the more Fool thou art*, a Comedy, 4to. but so old that it has no Date. It has also this Title. A very merry and pithy Comedy, &c.

### R. Waver.

AN Author as unknown as the two former: he publish'd but one Play, which Mr. Langbain says he never saw, entituled,  
*Lusty Juventus*, an Interlude, 4to. printed without any Date. Tho' Mr. Langbain attributes this Play to R. Waver, yet his Name is not to the Title Page, nor any where about the Play, to give him that Assurance; but I suppose he depended on former Catalogues.

### John Webster.

THIS Author was Clerk of St. Andrews Parish in Holbourn, as he was Contemporary with Decker, Marston, and Rowley; so he join'd with 'em in several Plays, besides several he writ himself; as,

*Appius and Virginia*, a Tragedy, 4to. 1659. acted at the Duke's Theatre. There are more Editions than one of this Play, and has been reviv'd and alter'd by Mr. Betterton. For the Plot see Livii Hist. Florus, &c.

The



*The Devil's Law-Case*; or, *When Women go to Law, the Devil is full of Business*; a Tragi-Comedy, 4to. 1623. acted by her Majesty's Servants, and dedicated to Sir Tho. Finch. Plot in part from *Skenkji Observat. Medic.* p. 27. *Goulart's Histoires Admirables de nostre Temps*, Tom. 1. and *V. Maximus*, lib. 1. cap. 8.

*The Dutchess of Malfey*, a Tragedy, 4to. 1623. and 1678. first acted privately at *Black-Fryars*, then publickly at the *Globe*, by his Majesty's Servants; and dedicated to the Right Honourable, George, Lord Barkley. Reviv'd and acted at the Duke of York's Theatre. Plot from *Bandello's Novels*, Nov. 19. *Goulart Hist. Admirab.* p. 126. *Beard's Theatre of God's Judgments*, Book 2. Ch. 24.

*The White Devil*; or, *The Tragedy of P. Giordano Ursini, Duke of Brachiano, with the Life and Death of Vittoria Corombona, the Famous Venetian Curtezan*; 4to. 1612. and 1665. first acted at the *Phoenix in Drury-Lane*, by the Queen's Majesty's Servants, and since reviv'd and acted at the Theatre Royal, by his Majesty's Servants.

In these two following Plays our Author was assisted by Mr. Rowley.

*A Cure for a Cuckold*, a Comedy, 4to. 1664. This was several Times formerly acted with great Applause.

*The Thracian Wonder*, 4to. 1661. our Authors call this a Comical History, several times acted with great Applause.

### John Weston, Esq;

THIS Author, whose Name is not *Watson*, as *Mr. Langbain* mistakes, writ a Play in King Charles the Second's Time, stild,

*The Amazon Queen*; or, *The Amours of Thalestris to Alexander the Great*; Tragi-Comedy, 4to. 1667. This Play writ in Heroick Verse, appeared not on the Stage: Plot from *Strabo*, lib. 11. & *Curt.* lib. 6. and *Justin*, lib. 3.

### Mr. Whitaker.

THIS Author, in King Charles the Second's Reign, publish'd a Play, call'd,

*The Conspiracy*; or, *the Change of Government*; a Tragedy 4to. 1680. in Heroick Verse, and acted at the Duke of York's Theatre;

## Dr. Robert Wild.

**T**HIS Author, tho' a Presbyterian Doctor, writ one Play and divers Poems, but is most famous for his *Iter Boreale*. The Play is intituled,

*The Benefice*, a Comedy, 4to. 1689. The Design taken from another Play, call'd, *The Return from Parnassus*; or, *A Scourge for Simony*.

## Leonard Willan.

**T**HE Author of a Play, publish'd one Pastoral in Verse, call'd, *Astræa*; or, *True Love's Mirror*; a Pastoral, 8vo. 1651. It is dedicated to the Illustrious Princess, *Mary*, Dutches of Richmond and Lenox. Plot from a Romance so called.

## George Wilkins.

**H**E liv'd in the Reign of King Charles the First, and writ (besides one he join'd with Day and Rowley in) a Play, call'd, *The Miseries of Inforced Marriage*, a Tragi-comedy, 4to. 1637. Mrs. Behn took her Plot and great part of the Language of this Play, to her *Town Top*; or, *Sir Timothy Tawdry*. The other Play he join'd in, is called, *The Travels of Three English Brothers*.

## Robert Wilmot.

**A** Poet of Queen Elizabeth's Reign, and at the Request of the Gentlemen of the Inner-Temple, writ,

*Tancred and Grismond*, a Tragedy, 4to. 1592. acted before her Majesty by the Gentlemen of the Inner-Temple; and dedicated it to the Right Worshipful and Vertuous Ladies, the Lady Mary Peter, and the Lady Ann Grey. Plot, Nov. 1. Day 4. of Boccaccio's *Novels*.

## John Wilson.

**A**N Author of the Place of whose Birth I am ignorant; he was once Recorder of Londonderry, and sometime resided in Dublin, where he writ *Belphegor*, which was afterwards acted in London.

He died about three Years since, near *Leicester-Fields*, but where buried I know not. He is Author of four Plays; viz.

*Andronicus Commenius*, a Tragedy, 4to. 1663. Plot from *Heylin's Cosmography* in the Description of Greece, *Cantacuzenus*, *Leunclavius*, &c.

*Belphegor*; or, *The Marriage of the Devil*; a Comedy, 4to. 1690. acted at the Queen's Theatre in *Dorset-Garden*. Plot taken from a Novel of *Machiavel*, and *Quevedo's Novels*, 8vo.

*The Cheats*, a Comedy, 4to. Printed two Editions, the last 1671. This Play met with Applause when first acted, and is a diverting Comedy.

*The Projectors*, a Comedy, 4to. 1665. This Play met with no great Success.

### Robert Wilson.

A Gentleman that liv'd in the Reign of Queen *Elizabeth*, and writ one Play, call'd,

*The Cobler's Prophecy*, a Comedy, 4to. 1655.

### Nathaniel Wood.

HE was a Clergy-man, and liv'd in the Reign of Queen *Elizabeth*, in the City of *Norwich*; writ one Play, calling it,

*The Conflict of Conscience*, a Pastoral, 4to. 1581. This is a Play of Morality, and may be presented by six Persons.

### John Wright.

A Gentleman, if I mistake not, of the *Middle-Temple*, and is yet living; has writ Two Plays, of which in their Order;

*Thyestes*, a Tragedy, 8vo. 1674. dedicated to *Bennet*, Lord *Sherard*. Translated from *Seneca*.

*Mock Thyestes*, a Farce, 8vo. 1674. This is writ in Burlesque Verse, and printed to be bound up with the former.

### Thomas Wright.

I Can give no Account of this Author, only that he has a Play in print, call'd,

*The Female Virtuoso's*, a Comedy, 4to. 1693. and dedicated to the Right Honourable *Charles*, Earl of *Winchelsea*. The Design our

Author owns none of his own, but of some Friend from the *Frenth*. The Prologue written and spoke by Mr. Dogget; yet all not enough to make it take.

*William Wycherley.*

**A** Shropshire Gentleman, who has excell'd all Writers in all Languages, in Comedy, and most of the Poets of the present Age in generous Dealing with those he owns his Friends, he has writ Four Plays,

*The Country Wife*, a Comedy, 4to. 1683. acted at the Theatre Royal. This Play from the beginning has been frequently acted with great Applause.

*The Gentleman Dancing-Master*, a Comedy, 4to. 1673. acted at the Duke's Theatre.

*Love in a Wood*; or, *St. James's Park*; a Comedy, 4to. 1672. acted at the Theatre Royal, by his Majesty's Servants; and dedicated to the Dutchess of Cleveland.

*The Plain Dealer*, a Comedy, 4to. 1678. acted at the Theatre Royal, by his Majesty's Servants. This is accounted the most excellent of all his Comedies, of which and the Author, Mr. Dryden and Mr. Evelyn gives a large Encomium. Some of the Characters are in *Molliere's Le Misanthrope*, and *Scarron's City Romance*, 8vo.

# Y

*Robert Yarrington.*

**A**N Author in Queen Elizabeth's Reign, who writ one Play, entituled,

*Two Tragedies in one*, 4to. 1601. Two Murthers, one of a Chandler and his Boy, the other of a Child in a Wood, by Order or Contrivance of his Uncle, are the Subject of this Play.

SUPPO

## SUPPOSED AUTHORS.

R. A. Gent.

**T**HIS Author writ one Play, call'd,  
*The Valiant Welch Man; or, The True Chronicle Hi-  
 story of the Life and Valiant Deeds of Charadoc the  
 Great, King of Cambria, now called Wales; a Tragi-  
 Comedy, 4to. 1663. acted by the Prince of Wales's  
 Servants, the Plot from Ubaldine le vire del donne illustre, p. 6.  
 Tacitus Annals, Milton's History of England, and from our British  
 Chronicles.*

H. B.

**T**HIS Author has publish'd one Play, entituled,  
*The World's Idol; or, Plutus, a Comedy, 8vo. 1650. Transla-  
 ted from Aristophanes, with Notes and a Discourse upon it.*

P. B.

**T**HE *Mock Duellist; or, The French Vallet; a Comedy, sup-  
 posed to be writ by Peter Bellon, Gent. 4to. 1675. acted at  
 the Theatre Royal by his Majesty's Servants, and dedicated to the  
 vertuous, accomplisht Lady, Madam S.C.*

## J. C.

**T**His Author writ a very diverting Play, call'd,  
*The Two Merry Milk Maids*; or, *The best Words near the Garland*, a Comedy, 4to. 1661. playd before the King with great Applause, by the Company of the Revels. Part of the Plot from the Tenth Day, Nov. 5. of *Boccace's Novels*, and is the Foundation of several Plays, as *Fletcher's Four Plays in One*, &c.

## J. D.

**U**nder these Two Letters are these Two Plays following :  
*Hell's High Court of Justice*; or, *The Tryal of Three Politick Ghosts*, viz. Oliver Cromwell, King of Sweeden, and Cardinal Mazarine; a Tragedy, 4to. 1661.

*The Mall*; or, *The Modish Lovers*; a Comedy, 4to. 1674. acted by the King's Servants, and dedicated to William Whitcom, Junior, Esq; (supposed by Dr. Hyde, the Proto-Bibliothecarius to the University) to be Mr. Dryden's, tho' it differs much from the Stile of his Works.

## R. G.

**T**His Translator and Author was some time Master of Arts of *Magdalen-Colledge, Oxon*; publish'd Two Plays;

*Alphonfus, King of Arragon*, a comical History, 4to. 1599. as it has been sundry times acted.

*Ignoramus*, a Comedy, 4to. 1662. very often acted with Applause before King James the First, written originally in Latin and translated by our Author.

## S. H.

**T**His Author was of *Exeter-Colledge, Oxon*; and whilst Batchelor of Arts, writ

*Sicily and Naples*; or, *The Fatal Union*; a Tragedy, 4to. 1640. There were several Copies of Verses in Praise of this Play, writ by the Students of *Oxon*.

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SUPPO-

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## SUPPOSED AUTHORS.

B. J.

**U**NDER these Letters are printed these Two Plays :  
*Guy, Earl of Warwick*; a Tragedy, 4to. said by  
 some to be writ by *Ben. Johnson*, tho much inferior to  
 the Works of that excellent Poet.

*The Bashful Lovers*, a Tragi-Comedy, 8vo. 1655.  
 acted at the *Black-Fryars*, by his Majesty's Servants.

E. M.

**T**HIS Author writ one Play, call'd,  
*Saint Cecily*; or, *The Converted Twins*, a Tragedy, 4to. 1667.  
 supposed to be writ by *Mr. Matthew Medbourn*, the Comedian,  
 and dedicated to *Queen Catharine*. Plot From *Eusebius*, *Epiphanius*,  
*Baronius*, &c.

N. N.

**R**ome's Follies; or, *The Amorous Fryars*; a Comedy, as it was  
 lately acted at a Person of Quality's House, 4to. 1681. This  
 Play (which has been omitted by *Mr. Langbain*) is dedicated to the  
 Right Honourable, *Anthony, Earl of Shaftsbury*. There's not  
 enough in this Play to recommend it to the nicer Judges of Poe-  
 try: Instead of the Author's Name, we only find the Two Let-  
 ters above-mentioned.

W. N.

**H**untington's Diversifement; or, An Interlude for the general  
 Entertainment of the County Feast, held at *Merchant Tay-  
 lers-Hall*, printed, 4to. 1678. by *W. N.* and dedicated to the No-  
 bility and Gentry of that Country.

L 4

T. P.

## T. P.

**T**His Author has published two Plays:

*The French Conjurer*, a Comedy, 4to. 1678. acted at the Duke's Theatre. Plot part of it from *Gusman*, in the Stories of *Dorido* and *Cloridia*, and the Merchant of *Sevil*.

*A Witty Combat*; or, *The Female Victor*, a Tragi-Comedy, 4to. 1663. acted by several Persons of Quality. Plot from *The German Princess*, a Novel, in 8vo.

## Monsieur P. P.

**T**His Translator Publish'd,

*Ariadne*; or, *The Marriage of Bacchus*; an Opera, 4to. 1674. acted by the Royal Academy of Musick at the Theatre Royal, and dedicated to the King; being a Vocal Representation from the French, and set to Musick by Mr. *Grabutt*, Master of the King's Musick.

## S. P.

**T**Roades, a Tragedy, 8vo. 1660. Supposed to be writ by *Samuel Perdage*, and taken from *Seneca*.

## T. R.

**A** Translator, who publish'd this one Play, call'd,

*The Extravagant Shepherd*, a Pastoral Comedy, 4to. 1654. and dedicated to Mrs. *Thornehill*, of *Ollantigh*, in *Kent*. Translated from *Corneille*; Plot founded on *Lysis*; or, *The Extravagant Shepherd*; a Romance, fol.

## W. R.

**C**hristmas Ordinary, a Private Shew; wherein is express'd the jovial Freedom of that Festival; as it was acted at a Gentleman's House among other Revels; printed 1682. This is a Piece that falls into the Number of Dramatick Writings, tho there is not much to recommend it to this Place. The Author



is not known, but there are two Letters of his Name put to the Title Page; (*viz.*) *W. R. Master of Arts;*

*The Coronation of Queen Elizabeth;* or, *The Restauration of the Protestant Religion, &c.*

Mr. S. Master of Arts.

**T**HE Author of this ancient Play, printed in a Black Letter, is styled by him, A right Pithy, Pleasant, and Merry Comedy, called,

*Gammer Gurton's Needle;* a Comedy, 4to. 1561. acted at *Christ's College, Cambridge*, near a Hundred Years ago.

J. S.

**U**nder these Two Letters are publish'd these following Plays, *viz.*

*Andromana;* or, *The Merchants Wife*, a Tragedy, 4to. 1660. Plot from Sir Philip Sidney's *Arcadia*, in the Story of *Plangum*, p. 155.

*Masquerade du Ciel*, a Masque 4to. 1640. and dedicated to the Queen.

*Phillis of Scyros*, a Pastoral, 4to. 1655. Translated from the Italian of C. Guidubaldo di Bonarelli.

*The Prince of Priggs Revels;* or, *The Praellises of that grand Thief, Captain James Hinde*, a Comedy, 4to. This Piece I cou'd never yet get a Sight of.

S. S.

**T**His Author publish'd only this single Play, entituled,

*The Honest Lawyer*, a Comedy, 4to. 1616. acted by the Queen's Servants.

J. T.

**U**nder these two Letters we may find two Plays printed, *viz.*

*Grim, the Collier of Croyden;* or, *The Devil and his Dam, with the Devil of St. Dunstan's*, a Comedy, 8vo. 1662. Plot from *Machiavel's Marriage of Belphegor*, a Novel, fol. 'tis also printed with *Quevedo's Novels*, 8vo. and in the *Ternary of Plays*.

*Troas*, a Tragedy, 4to. 1686. translated from *Seneca*,

C. W.

C. W.

**T**HIS Author is supposed to be *Christopher Wase*, late one of the *Squire-Beadles* of *Oxford*, who publish'd a Play call'd, *Electra*, a Tragedy, 12. *Hague*, 1649. presented to her Highness the Lady *Elizabeth*. Translated from *Sophocles*.

E. W.

**O**NE who does not pretend to be the Author, but the Occasion of publishing this single Play;  
*Apollo Shroving*, a Comedy, 8vo. 1627. writ by the Master of *Hadleigh-School* in *Suffolk*, and acted there by his Scholars.

J. W.

**U**NDER these two Letters is printed one Play, call'd,  
*The Valiant Scot*. 4to. 1637. publish'd by *William Bowyer*, and dedicated to the Right Honourable, *James*, Marques of *Hamilton*.

L. W.

**U**NDER these two Letters the Author publish'd this Play, entitled,  
*Orgula*; or, *The Fatal Error*, a Tragedy, 4to. 1658. and dedicated to the most accomplish'd Lady, the Lady *Frances Wildegoofs*; with a Preface shewing the true Nature of Poësie.

M. W. Master of Arts.

**T**HE Second Author who has this Play in the Ternary of Plays,  
*viz.*

*The Marriage-Broker*; or, *The Pander*; a Comedy, 8vo. 1662. Plot from *English Chronicles*, in the Reign of *Sebert*, King of the *West Saxons*.

R. W.

R. W.

**T**HIS ancient Author publish'd a Play many Years ago, which Mr. Langbain gave a wrong Title to, by reason he never saw it, and is entituled,  
*The Three Ladies of London.*

T. W.

**T**HE Third Author who has this following Tragedy, in *the Ternary of Plays*, call'd,  
*Thornby-Abby*; or, *The London Maid*, a Tragedy 8vo. and dedicated to *William Austlin, Esq;* by R. D. the Publisher; and translated from *Plautus*.

W. W.

**T**HE Translator of this following Comedy, call'd,  
*Manacemi*, a Comedy, 4to. 1515. This Author had several others translated, tho' never publish'd them.

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UNKNOWN

# UNKNOWN AUTHORS.

## A

**T**HE *Abdicated Prince*; or, *The Adventures of Four Years*; a Tragi-Comedy, 4to. 1690. acted at *White-Hall*, by several Persons of Quality.

*Abraham's Sacrifice*, mentioned in former Catalogues, but I question whether it may be properly called a Play, Mr. *Langbain*, or my self, having never seen it.

*An Alarum for London*; or, *The Siege of Antwerp*; with the *Adventurous Acts*, and *Valiant Deeds of the Lame Soldier*; a Tragi-Comedy, 4to. 1602. play'd by the Servants of the Right Honourable, the Lord *Chamberlain*. Plot from the Tragical History of the City of *Antwerp*, 4to.

*Albion*, an Interlude, mentioned in former Catalogues, but never met with by Mr. *Langbain*, or my self

*Albion's Triumph*, a Masque, 4to. 1631. personated at Court by the King, Queen, and the Lords, the *Sunday after Twelfth-Night*, 1631.

*Albumazer*, a Comedy, 4to. 1634. play'd at *Cambridge* before the King, by the Gentlemen of *Trinity-Colledge*; afterwards revived at the King's House with a new Prologue writ by Mr. *Dryden*.

*Aminta*, a Pastoral, 4to. 1628. Translated from *Tasso's Aminta*, with *Ariadne's Complaint*, in Imitation of *Anguilara*.

*The Amorous Gallant*; or, *Love in Fashion*; sometimes under the Title of *The Amorous Orontus*; a Comedy, 4to. 1675. Translated from a French Play, writ by *Th. Corneille*, stiled, *L'Amour Alamode*; the Plot from a Spanish Play writ by *Ant. de Solis*, named, *El Amor al Uso*.

*The Amorous Old Woman*; or, *'Tis well if it take*; a Comedy, 4to. 1684. 'tis also printed with another Title, call'd, *The Fond Lady*.

*Andronicus*, a Tragedy, *Impiety's Long Success*; or, *Heaven's late Revenge*, 8vo. 1661. This Play is not mentioned by Mr. *Langbain*, nor can I learn who is the Author thereof.

Arden

*Arden of Feversham*, his true and lamentable Tragedy, who was barbarously Murthered by the means of his Wife, who being in Love with one *Mosebie*, hired two Ruffins, *Black Will* and *Shak-bag* to kill him, 4to. 1599. Plot from *Goodwin*, *Hayward*, *Hollingshead*, *Baker*, and *Beard's Theatre of God's Judgments*.

*The Arraignment of Paris*, a Pastoral, supposed by *Kirkman* to be *Mr. William Shakespear's*.

B

**T** H E Banish'd Duke; or, *The Tragedy of Infortunatuo*; 4to. 1690. acted at the Theatre Royal.

*The Battle of Alcazar*, Fought in Barbary, between *Sebastian*, King of Portugal; and *Abdelmelech*, King of Morocco; with the Death of Captain *Stukely*, a Tragedy, 4to. 1594. acted by the Lord High Admiral's Servants. Plot from *Heylin's Cosmography* in the History of Spain; *De rebus Lusitan.* by *Andr. Schottum*, fol. and *Fuller's Worthies*.

*Band, Ruff, and Cuff*; accounted an Interlude in former Catalogues, but neither *Mr. Langbain* nor my self, could ever procure the Sight of one.

*The Bastard*, a Tragedy, 4to. 1552. Plot and part of the Language is taken from *The Loves of Schiarra and Florelia*, in the *English Lovers*. See also *The Unfortunate Spaniard*.

*The Bloody Duke*; or, *The Adventures for a Crown*, a Tragi-Comedy, 4to. 1690. by the Author of *The Abdicated Prince*; acted at the Court of *Alba Regalis*, by several Persons of Quality.

*Bonduca*, with an Entertainment of Musick, Vocal and Instrumental, a Tragedy acted at the Theatre in *Dorset-Garden*, 1696. 4to. and dedicated by *Mr. Powel* to the Right Honourable, the Lord *Jefferys*. This Play on the Revival (for it is scarce to be said more) tho' the two Universities club'd to the Alterations, did not succeed so well as it deserv'd, considering it almost all *Fletcher's*.

*Braggadocio*; or, *The Bawd turn'd Puritan*, a Comedy, 4to. 1690. by a Person of Quality.

C

**C**Æsar's Revenge, a Tragedy, of which I can give no Account.

*Charles the First, King of England*, his Tragedy, 4to. 1649. and dedicated to King *Charles the Second*, with a Copy of Verses in Praise of it. Plot from *English Chronicles*.

The

*The Combat of Caps*, a Masque which is mentioned in divers Catalogues, but I could never see one.

*The Commons Condition*, a Comedy, of which I can give no Account.

*The Constant Nymph*; or, *The Rambling Shepherd*, a Pastoral, 4to. 1678. acted at the Duke's Theatre.

*The Cornish Comedy*, a Comedy, 4to. 1696. acted at the Theatre Royal in Dorset-Garden, by his Majesty's Servants, this Play was writ by a Cornish Attorney, as I am inform'd, who had better have kept to the other Offices of the Quil, so very different from those of *Parnassus*. 'Tis dedicated by Mr. Powel to Christopher Rich, Esq; one of the Patentees of his Majesty's Theatre; and uslier'd in, like other Plays that miss of Success, with a Preface in its Vindication, let its Fate be never so just.

*The Coronation of Queen Elizabeth*; or, *The Restauration of the Protestant Religion, and the Downfal of the Pope*, 4to. 1680. being a most excellent Play, as it was acted both at *Bartholomew* and *Southwark Fairs*, with great Applause. This is only a Droll, but the Success the Current of the Times gave it, met with a Book-seller to make it pass the Press; but there is no great Poetry to be expected from it, or any Mastery of Design or Conduct; yet if the Readers have a mind to see a particular Account of the Transactions of that glorious Queen, I wou'd advise them, besides our Chronicles of *Stow*, *Speed*, *Baker*, &c. to read the great *Cambden's Elizabeth*, and Dr. *Burner's History of the Reformation*.

*The Costly Whore*, a comical History, 4to. 1633. acted by the Company of Revels.

*The Contention between York and Lancaster*, two Parts, with the Death of the good Duke Humphrey, and the Banishment and Death of the Duke of Suffolk, and the Tragical End of the Proud Cardinal of Winchester, with the notable Rebellion of Jack Cade, and the Duke of York's first Claim to the Crown, a Tragedy, 4to. 1600. This Play differs very little from the second Part of *Shakespear's Henry the Sixth*, fol.

*The Counterfeits*, a Comedy, 4to. 1679. acted at the Duke's Theatre. Plot from a translated Spanish Novel, called, *The Trajaner Trapann'd*, 8vo. 1655. Some account this Play to be *John Leonard's*, a great Plagiary.

*The Counterfeit Bridegroom*; or, *The Defeated Widow*; a Comedy; 4to. 1677. acted at his Royal Highness the Duke's Theatre. 'Tis only an old Play of *Middleton's*, call'd, *No Wit like a Woman's*, 8vo.

*Cromwell's Conspiracy*, a Tragi-Comedy. This I never saw.

Cruel

*Cruel Debtor*, a Play only nam'd by Mr. Kirkman, but I never saw any such.

*Cupid's Whirligig*, a Comedy, 4to. 1616. several times acted by the Children of his Majesty's Revels, and dedicated by the Publisher, to Mr. Rob. Hayman. Plot, *Boccace's Novels*, fol.

*Cyrus, King of Persia* ; a Tragedy.

D

*Damon and Pythias*, a History.

*Darius*, (stiled) a pretty new Interlude, both pithy and Pleasant, of the Story of King *Darius*, being taken out of the third and fourth Chapter of *Esdras*. Lond. 1565. 4to. This is a good old Play, and the Author has so contriv'd it, that Six Persons may easily act it. The Title Page refers the Reader to the Place where (if his Curiosity requires it) he may read the Story.

*The Debauchee* ; or, *The Credulous Cuckold* ; a Comedy, 4to. 1677. acted at his Highness the Duke of York's Theatre. 'Tis a Play of Broome's reviv'd, call'd, *A Mad Couple well match'd*.

*The Destruction of Jerusalem*.

*Dick Scorne*, mentioned to be a Play in Mr. Kirkman's Catalogue.

*The Divine Masque*, 4to. dedicated to General Monk, by one Anthony Sadler.

E

*Edward the Third, his Reign*, a History, 4to. 1599. sundry times play'd about the City of London. Plot from our old *English Chronicles*.

*Edward the Third, with the Fall of Mortimer, Earl of March*, a History, 4to. 1690. acted at the Theatre Royal, by their Majesties Servants; and dedicated to the Right Honourable, Henry, Lord Viscount Sidney. Plot from the *English Chronicles*, vide *Walsingham, du Chesne, Grafton, Stow, Speed, M. Westminster, Fabian, Proffart, Pol. Virgil, Hollingshead, &c.* as also *Æschasius Major*, and a Novel translated from the French, stiled, *The Countess of Salisbury*, 8vo.

*Elvira*, or, *The Worst not always True* ; a Tragi-Comedy, 4to. 1667. This is by some ascribed to the Lord Digby.

*The Empress of Morocco*, a Farce, 4to. 1674. acted by his Majesty's Servants. Said to be writ by Tho. Duffet.

*English Men for Money*; or, *A Woman will have her Will*; a very pleasant Comedy, 4to. 1656. often acted with great Applause.

The

*The English Princes*; or, *The Death of Richard the Third*; a Tragedy, 4to. 1673. This Play is ascribed to *John Cavel*, and writ in Heroick Verse. Plot from *Hollingshead*, *Speed*, *Baker*, *Stow*, *Fabian*, *Grafton*, *Pol. Virgil*, &c.

*Enough's as good as a Feast*, a Comedy.

*Every Woman in her Humour*, a Comedy, 4to. 1609.

## F

**T**HE *Falicious Citizen*; or, *The Melancholy Visioner*; a Comedy, 4to. 1685. acted at the Duke's Theatre.

*The Faithful Shepherd*, a Pastoral, 4to. Plot from *Guarini's Il Pastor Fido*.

*Fair Em*, the *Miller's Daughter of Manchester*; with the *Love of William the Conqueror*, a pleasant Comedy, 4to. 1631. often acted in the City of London, by the Servants of the Right Honourable, the Lord *Strange*.

*The Fairy Queen*, an Opera, 4to. 1692. represented at the Queen's Theatre, by their Majesties Servants. There's a Preface prefixt to it, in Defence of Opera's, &c. 'Tis wholly borrowed from the *Midsummer-Night's Dream*, of *Shakespeare*, tho' there is no such Acknowledgment by this Author.

*The Fair Maid of Brissow*, a Comedy, 4to. 1605. play'd before the King and Queen at *Hampton Court*.

*The False Favourite Disgrac'd*, and the *Reward of Loyalty*; a Tragi-Comedy, 8vo. 1657. This Play is ascribed to *George Gerbier D'Orvilly*, but never acted.

*The Fatal Jealousie*, a Tragedy, 4to. 1673. acted at the Duke's Theatre, and ascribed by some to *Mr. Pane*. Plot from *Johannes Gigas's Postills*; see also *Theatre of God's Judgments*, part 2. p. 55. *Unfortunate Lovers*, Nov. 1.

*The Feign'd Astrologer*, a Comedy, 4to. 1668. translated from the French of *Monfieur Corneille, Junior*. Plot from *Calderon's El Astrologo fingido*.

*Fidele and Fortunatus*, in former Catalogues has been ascribed to one *Barker*.

*Flora's Vagaries*, a Comedy, 4to. 1670. acted at the Theatre Royal, by his Majesty's Servants; ascribed to *Mr. Rhodes*. Plot is founded on *Boccace's Third Day*, Nov. 3.

*The Folly of Priestcraft*, a Comedy, 4to. 1690.

*The Fond Lady*, a Comedy, 4to. The same with *The Amorous Old Woman*, only different Titles.



# Unknown AUTHORS. I 161

*Free-Will*, a Tragedy, translated from the *Italian*, by *H. C.* supposed to be *Henry Cheek*.

*Fulgins and Lucelle*, I can say nothing of this Play, having never seen it.

## G

**T**HE *Gentile Craft*, see *Shoomakers Holiday*, which is the same Play.

*The Ghost*; or, *The Woman wears the Breeches*, a Comedy, writ in the Year, 1640. and printed 4to. 1650.

## H

**T**HE *Heñor*; or, *The False Challenge*; a Comedy, 4to. 1656.

*Henry the Fifth*, with the *Battel of Agen-Court*; a History, 4to. 1617. acted by the King's Majesty's Servants. Plot from the *English Chronicles*, viz. *Stow*, *Speed*, *Baker*, &c.

*Histrionastrix*; or, *The Player whipt*, a Comedy, 4to. 1610. This Play was writ in the time of *Queen Elizabeth*.

*Hoffman his Tragedy*; or, *A Revenge for a Father*; acted with great Applause, at the *Phanix* in *Drury-Lane*, dedicated by *Hugh Perry*, to his Honour'd Friend *Mr. Richard Kilvert*.

*How to chuse a good Wife* from a *Bad one*, a pleasant conceited Comedy, 4to. 1634. several times acted by the servants of the *Earl of Worcester*. The *Foundation* of this Play is taken from a *Novel* of *Cynthio Givaldi*, Dec. 3. Nov. 5. the *Story of Anselmes* saying of young *Arthur's Wife*, is related in several *Novels*; vide the *Ninth Novel* of *The Pleasant Companion* (printed in 8vo. *London*, 1684.) stil'd, *Love in the Grave*.

## I

**J**ACK *Drums Entertainment*; or, *The Comedy of Pasquil and Catherine*, 4to. 1616. several times acted by the *Children of Pauls*. *Mammon's* poisoning of *Catherine's Face*, resembles the *Usage* of *Demagoras* to *Parthenia*, in *Argulus* and *Parthenia*.

*Jack Jugler*, a Comedy, according to old Catalogues, but I could never procure one.

*Jack Straw's Life and Death*, a notorious *Rebel* in *England*, who was kill'd in *Smithfield* by the *Lord Mayor of London*, 4to. 1598. This Play is divided into but *Four Acts*. Plot in the *English Chronicles*,

## M

*nickles*,

nicles, viz. *Baker, Speed, Stow, &c.* in the Reign of King *Richard the Second*.

*Jacob and Esau*, an Interlude, this Play, as it is easy to be perceived, is founded on Scripture. See *Genesis*, Chap. 25, 26, &c. See also *Josephus*, Lib. 1. *Tornelli Annales*, &c.

*James the Fourth*, a History. The Play is founded on the King of Scotland of that Name.

*Jeronymo*, the First Part, with the Wars of Portugal; or, *The Spanish Tragedy*, a Tragedy, 4to. 1605. containing the Life and Death of *John Andraa*.

*Jeronymo is mad again*; or, *The Spanish Tragedy*; a Tragedy, containing the lamentable End of *D. Horatio* and *Bellimperin*, with the pitiful Death of *Jeronymo*, 4to. 1623. There are some Authors that have quoted several Lines out of this Play, viz. *Ben. Johnson* in *Every Man in his Humour*, *Shirley* in his *Bird in a Cage*, &c.

*Impatient Poverty*, stiled a Comedy by some Catalogues.

*The Imperial Tragedy*; fol. 1669. acted at the Nursery in *Barbican*, Plot from *Marcellinus* and *Cassiodorus*, in their Chronicles about *Zenon*; see also, *Baronius*, *Godeau*, *Zonardus*, &c. 'tis by some ascribed to *Sir William Killigrew*, and translated from the Latin.

*The Interlude of Youth*, a serious, old, instructive Piece, written in Verse in 4to.

*John the Evangelist*, The Title page of this also shews the Subject Divine.

*The Jovial Crew*; or, *The Devil turn'd Ranter*; an Interlude, 4to. 1651. This is a Character of *The Roaring Ranters* of those Times represented in a Comedy.

## K

**K**ing *Edgar and Alfreda*, a History, 4to. Plot from *English Chronicles*.

*The King and Queen's Entertainment at Richmond*, after their leaving Oxford, in a Masque, presented by the most Illustrious Prince *Charles*, September 12. 1636. and dedicated to her Majesty, the Queen of Great Britain, by a Copy of Verses.

*A Knack how to know an Honest Man*, a Comedy, 4to. 1596. 'Tis entituled a pleasant conceited Comedy, as it has been sundry times play'd about the City of London.

*A Knack how to know a Knaave*, a very pleasant and merry Comedy, 4to. 1594. several times acted by *Edw. Allen*, with *Kemp's* applauded Merriments of the Men of *Goteham*, in receiving the King into *Goteham*. Plot from the Story of King *Edgar*, *Ethenwald*

*Wald and Alfreda*; see also *Walsingham, Grafton, Malmesbury, Stow, &c.*

*The Knave in Grain new vampt*, a Comedy, 4to. 1640. acted at the Fortune with very great Applause.

*Knavery in all Trades*; or, *The Coffee-House*; a Comedy, 4to. 1664. acted in the Christmas Holy-days, by several Apprentices with great Applause.

*The Knight of the Golden Shield*. See Sir Clyomon.

## L

**T**HE *Lady Alimony*; or, *The Alimony-Lady*; an excellent pleasant Comedy, 4to. 1659. duly authorised, daily acted, and frequently followed.

*The Late Revolution*; or, *The Happy Change*; a Tragi-Comedy, acted throughout the English Dominions, in the Year 1688. written by a Person of Quality, and printed in 4to. 1690. the Epistle Dedicatory is to all true English Men, &c. This Play or Story is what the Title Bears, viz. *The Transactions of the Late King's leaving the Nation*.

*The Laws of Nature*, a Comedy, by former Catalogues; but I question whether any such.

*The Levellers Levelled*; or, *The Independents Conspiracy to root out Monarchy*; an Interlude written by *Mercurius Pragmaticus*, 4to. 1647. This is dedicated to the late King Charles the Second.

*Liberality and Prodigality*, a Comedy.

*Lingua*; or, *The Combat of the Tongue and the five Senses for Superiority*; a pleasant Comedy, 4to. Mr. Winstanly says, that *Oliver Cromwell*, the late Usurper, acted the part of *Laelus*, in *Cambridge*, which first inspir'd him with Ambition.

*London Chantrelers*, a witty Comedy, full of various and delightful Mirth, often acted with great Applause, and printed 4to. 1659.

*Look about you*, a pleasant Comedy, 4to. 1600. play'd by the Servants of the Right Honourable, Lord High Admiral. For the Historical Part, see the *English Chronicles*; viz. *Baker, Speed, Pol. Virgil, Daniel, &c.* in the Reign of King Henry the Second.

*The Lost Lady*, a Tragi-Comedy, fol.

*Love A-la-mode*, a Comedy, 4to. 1663. acted at *Middlesex House*, with great Applause. This Play is justified by the Author, who, if we believe the Title Page, is a Person of Honour.

*Love's Loadstone*, a Comedy, 4to. of which I refer you to the Letter P. where you may find some Account of it under the Title of *Pathomachia*; or, *The Battle of Affections*; which is the same Play, 1630.

*Luminalia*; or, *The Festival of Light*; a Masque, 4to. 1637. this was personated (the same Year) on *Shrove-Tuesday-Night*, by the Queen's Majesty and her Ladies. Mr. *Inigo Jones* assisted in it.

## M

**M** *Anhood and Wisdom*, a Play mentioned in other Catalogues. *Marcus Tullius Cicero*, that famous Orator, his Tragedy, 4to. 1651. writ in Imitation of *Catiline's Conspiracy*, by *Johnson*. Plot *Plutarch in vita Ciceronis*, *Appian*, *Dion*, *Lambin*, &c.

*Marriage of Wit and Science*, an Interlude.

*Master Turbulent*; or, *The Melancholicks*; a Comedy, 4to. 1682. as it was acted at the Duke's Theatre.

*Masque of Flowers*, 4to. 1614. presented at the Banqueting-House at *White-Hall*, by the Gentlemen of *Grays-Inn*, on *Twelfth-Night*, 1631. It is dedicated to Sir *Françis Bacon*, then Attorney General.

*Massianello*, his Tragedy; or, *The Rebellion of Naples*; 8vo. 1631. This is dedicated to *John Caesar*, of *Hyde-Hall*, in the County of *Hertford*, Esq; Plot from *Giraffi's History of Naples*, Englished by *James Howell*.

*Mercurius Britannicus*; or, *The English Intelligencer*; a Tragi-Comedy, 4to. This Play reflects much upon the Judges, Cook, *Hutton*, and other Persons concerned in the Business of Ship-Money. It has but four Acts.

*The Merry Devil of Edmonton*, a Comedy, 4to. 1655. Plot, *Fuller's Church Hist.* p. 186.

*The Morning Ramble*; or, *The Town-Humours*; a Comedy, 4to. 1673. acted at the Duke's Theatre. This Play some think to be written by one Mr. *Pane*.

*Mucedorus*, the King's Son of *Valencia*; and *Amadon*, the King's Daughter of *Arragon*; with the Merry Conceits of *Mause*; a Comedy, 4to. 1668: acted at the *Globe*, and afterwards before the King at *White Hall*. Supposed to be writ by *Shakespear*, and printed formerly.

*The Muse of New-market*, containing three Drolls; viz. *The Merry Milk Maids of Islington*; or, *The Rambling Gallants defeated: Love lost in the Dark*; or, *The Drunken Couple: The Politick Whore*; or, *The Conceits Cuckold*. 4to. 1681. acted (as the Title says) at *New-market*. The three Drolls stolen from other Plays.

*The Mistaken Beauty*, or, *The Liar*; a Comedy, 4to. 1685. acted by their Majesties Servants, at the Theatre Royal. Translated from *Corneille's Le Menteur*.

## N

**N**eglected Vertue; or, *The Unhappy Conqueror*; a Play acted at the Theatre Royal, by his Majesty's Servants, 1696. 4to. and dedicated by Mr. Horden the Player, to the Honourable, Sir John Smith, Baronet, &c. in which he lets his Patron know its ill Success, and that it's none of his own, and in that he's much in the Right, for all the Comical Part is taken out of *Fletcher*.

*Nero's Tragedy*, 4to. writ many Years since; another bearing the like Title, was writ and publish'd by Mr. Lee. Plot or Hist. from *Suetonius in vita Neronis*, *Aurelius Victor*, *Sulpitius Severus*, and *Tacitus Annal*.

*A New Custom*, an Interlude, 4to. 1573. It contains but three Acts, and may be acted by four Persons. This being writ in Queen Elizabeth's Time, was purposely to vindicate the Reformation.

*New-market-Fair*, the First Part, a Tragi-Comedy, 4to.

*New-market-Fair*; or, *Mrs. Parliament's New Figaries*; the Second Part, a Tragi-Comedy, 4to. 1649. and the Title tells you, writ by the *Man in the Moon*, and printed at *You may go look*. The Intent of these Two Plays are to expose the Rebels against King Charles the First.

*The Nice Wanton*, a Comedy.

*No Body, and Some Body*; with the true Chronicle History of *Elydure*, who was fortunately three times Crown'd King of England, 4to. acted by the Queen's Majesty's Servants. It is not divided into Acts. For the true Story consult our *English Chronicles*.

## O

**A**n Old Wives Tale.

*Orlando Furioso*, One of the Twelve Peers of France; a Hist. 4to. 1594. acted before the Queen's Majesty. It is not divided into Acts: Translated by Sir John Harrington from Ariosto's Poem so called.

## P

**P**astor Fido; or, *The Faithful Shepherd*; a Pastoral, 4to. 1602. written in Italian by Guarini, and afterwards translated into English by this Author, who conceals his Name; but (if we believe the Bookseller who printed it after his Decease, was a Relation to Sir Edward Dimock; then Queen Elizabeth's Champion. Sir

*Richard Fanshawe* and *Mr. Settle* have both put their Pens to the same Subject.

*Pathomachia*; or, *The Battle of Affections, Shadowed by a Feigned Siege of the City Pathopolis*; a Comedy, 4to. 1630. published by one *Constable*, and dedicated to the Lord *Hunsdon*: But is the same Play as *Love's Loadstone*, only different in Title.

*Patient Grissel*, a Comedy. Plot from *Boccace's Novels*, Day 10. Nov. 10. fol.

*Pausanias, the Betrayer of his Country*, a Tragedy, acted at the Theatre Royal, by his Majesty's Servants; written by a Person of Quality, 1696. 4to. and dedicated to *Anthony Henly*, of the *Grange* in *Hampshire*, Esq; by *Mr. Southern*; the Epilogue being writ by *Mr. Henly*, and the Prologue by an unknown Hand. *Mr. Southern* informs us in the Epistle, that it was put into his Hands by a Person of Quality; and that the Play is built on the Model of the Ancients, and according to the Reformation of the French Stage; and I am of Opinion that there is something of the Manly Force of the Ancients in it: tho' the perverted Judgments of the Town could not relish it. The Story you will find in his Life in *Plutarch*.

*The Pedlar's Prophecy*, a Comedy.

*Philotus*, a Comedy, 4to. printed in *Scotland*, 1612. This Play shews the Mischiefs oft-times happening by Old Age Marrying with Youth.

*Piso's Conspiracy*, a Tragedy, 4to. 1676. acted at the Duke's Theatre. This is no more than the Tragedy of *Nero*, with a Title chang'd, and if you compare them, will find no Difference throughout.

*The Presbyterian Lash*; or, *Nolltroff's Maid Whipt*; a Tragi-Comedy, 4to. 1661. and, says the Title Page, acted in the Great Room at the *Pye-Tavern* at *Algate*, by *Nolltroff* the Priest, and several of his Parishoners at the eating of a Chine of Beef.

*The Promises of God manifested*, this has been in former Catalogues as a Dramatick Piece, but whether it be so I much question.

*Promus and Cassandra*, in Two Parts.

## 2

**T**HE Queen; or, *The Excellency of her Sex*; a Tragi-Comedy, 4to. 1653. published by *Alexander Gough*, being given him by a Person of Honour; dedicated to the Lady *Catharine Mowbray*. Plot, part of it from *Bandello's Novels*, and part from *Histoires Tragiques par de Belleforest*, 8vo.

## R

**T**HE Rampant Alderman; or, *News from the Exchange*; a Farce, 4to. 1685. This is taken out of several other Plays, as *Pine Companion*, &c.

*The Rape*; or, *The Innocent Impostors*, a Tragedy, acted at the Theatre Royal, by their Majesties Servants, 1692. 4to. and dedicated to the Right Honourable, Charles, Earl of Dorset and Middlesex, &c. This Play was writ by a Divine, tho' introduc'd by our late Laureat, Mr. Shadwel. It met with no great Success, tho' it is not the worst of our English Tragedies.

*The Reformation*; a Comedy, 4to. 1673. acted at the Duke's Theatre. This Play is accounted to be written by Mr. Arrow-smith.

*The Rehearsal*, a Comedy, 4to. 1683. This being an excellent Farce, and ascribed to the late Duke of Buckingham, as Author, has bore several Impressions, and is frequently acted of late Days. This Play lashes the ridiculous Model of our modern Tragedies.

*The Religious Rebel*, a Tragi-Comedy, 4to. 1671.

*The Return from Parnassus*; or, *The Scourge of Simony*, a Comedy, 4to. 1606. It was acted by the Students of St. John's College in Cambridge. This Play censures the Poets, and is the Original Dr. Wild's Play, call'd, *The Benefice*.

*The Revenge*; or, *A Match in Newgate*; a Comedy, 4to. 1680, acted at the Duke's Theatre. This is only a Play of Marston's, called, *The Dutch Courtezian*, reviv'd and ascribed to Mrs. Behn.

*The Rivals*, a Tragi-Comedy, in 4to. printed 1668.

*Robin Conscience*. This has been stiled a Play, but is rather an old Dialougue, entituled, *Robin Conscience against his Father Covetous, his Mother Newguise, and his Sister Proud Beauty*.

*Robin Hood's Pastoral May Games*.

*Robin Hood and his Crew of Soldiers*.

*Romulus and Hersilia*; or, *The Sabine War*; a Tragedy, 4to. 1683. Plot from Livii Hist. lib. 1. Ovidii Metamorph. lib. 14, &c.

*The Royal Cuckold*; or, *Great Bastard*; giving an Account of the Birth and Pedigree, of Lewis le Grand, the First French King of that Name and Race, a Tragi-Comedy, as it is acted by his Imperial Majesty's Servants, at the Amphitheatre in Vienna; translated out of the German Language, by Paul Veegeries, 1695. 4to. and dedicated to the Right Honourable, Edward Russel, Lord High Admiral of England, &c. This Play was never acted, and is taken from a little Book in 8vo. called, *The Secret History of Lewis the Fourteenth*.



*The Royal Masque at Hampton-Court*, 4to. 1604. presented January the 8th, that Year; personated by the Queen's most excellent Majesty, and the Ladies of Honour attending.

*The Royal Voyage*; or, *The Irish Expedition*; a Tragi-Comedy, 4to. 1690. You may easily conjecture what the Subject of this Play is, by its Title and Date.

## S

*Salmacida Spolia*, a Masque, 4to. 1639. This was presented by the King and Queen's Majesties, on the 21th of January the same Year at *White-Hall*. The Scenes, Machines and Ornaments are the Invention of Mr. *Inigo Jones*, Surveyor General of his Majesty's Works. What was sung or spoken, was writ by Sir *William Davenant*; and the Musick was composed by her Majesty's Master of Musick, Mr. *Lewis Richards*.

*The Scottish Politick Presbyter Slain by an English Independent*; or, *The Independents Victory over the Presbyterian Party*, &c. a Tragi-Comedy, 4to. 1647. This is a Play of the same Class with the former, and of most others that are writ by Anonymous Authors, for the particular Gust of the Times they are printed in. The Year of its being printed, the Title of it shews; where the Reader may find more of the Grounds of it, viz. in the Accounts of the Transactions of those Times.

*She Ventures, and He wins*, a Comedy, acted at the New Theatre in *Little-Lincolns-Inn-Fields*, by his Majesty's Servants, written by a young Lady, 1696. 4to. The Plot is taken from a very pleasant witty Novel of Mr. *Alexander Oldis*, called, *The Fair Extravagant*; or, *The Humorous Bride*.

*Sicelides*, a Pifcatory Dramma, or a Pastoral, 4to. 1631. acted at King's-Colledge, Cambridge. For the Plot consult *Ovid Metamorph. lib. 4, & 13.* also *Orlando Furioso*.

*Shoemakers Holyday*; or, *The Gentle Craft*; with the Humorous Life of *Simon Eyre*, Shoemaker and Lord Mayor of London, a Comedy, 4to. 1657. acted before the Queen's most excellent Majesty, by the Right Honourable the Lord High Admiral's Servants. The Story from the old Book, called, *The Gentle Craft*, 4to.

*The Siege of Constantinople*, a Tragedy, 4to. 1675. acted at the Duke's Theatre. Plot from *Heylin's Cosmography*, Book 2. in the Description of Greece, *Paulus Jovius*, *Knolles Hist. and Constantinopolis a Mahammada 2da. expugnata*, fol.<sup>1</sup>

*The Siege and Surrender of Mons*, a Tragi-Comedy, exposing the Villany of the Priests, and the Intreagues of the French, 1681. 4to. This was never acted, and is built on the publick News, and private Reports of that Siege.



*Sir Clyomon, Knight of the Golden-Shield, Son to the King of Denmark; and Clamydes, the White Knight, Son to the King of Suavia, (both Valiant Knights) their History, 4to. 1599.*

*Sir Giles Goose-Cap, Knight; a Comedy, 4to. 1636. acted at the private House in Salisbury-Court, with great Applause. This was publish'd by one Perry, and dedicated to Richard Young, Esq;*

*Sir Solomon; or, The Cautious Coxcomb; a Comedy, 4to. 1671. acted at his Royal Highness, the Duke of York's Theatre. This is mostly a Translation from Moliere's L'Ecole des Femmes, and most agree done by Mr. Carel. This Play, tho' met with some Enemies, yet found Success in the Action; and afterwards the Author printed a Justification of it.*

*Solimon and Perseda, their Tragedy; wherein is laid open Love's Constancy, Fortune's Inconstancy, and Death's Triumphs; 4to. 1599. This old Play, with the before-going long Title, is not divided into Acts.*

*The Sophister, a Comedy, 4to. 1638. This Play, tho' printed, was not, I believe, ever acted.*

*The Spanish Bawd; or, Calisto and Melibea, represented in Celestina, a Tragi-Comedy, fol. 1631. The Play is very long, and was originally writ in Spanish, and done into English by Don Diego Pudefer, a Spaniard; who also translated another Book into English, called, Exemplary Novels, fol. There are Twenty Four Acts in The Spanish Bawds.*

*Sport upon Sport; Drolls, 8vo. This is a Collection of Drolls taken from Plays, by Kirkman, and printed 1673.*

*The Step-Mother, a Tragi-Comedy, 4to. 1664. acted at the Theatre in Little Lincoln-Inn-Fields, by his Highness, the Duke of York's Servants.*

*The Strange Discovery, a Tragi-Comedy, 4to. 1640. Plot and Language from Heliodorus's Æthiopick Hist. 8vo. Book 10.*

*Susanna's Tears.*

*The Subjects Joy; or, The King's Restauration, cheerfully made known in a Sacred Masque, &c. 4to. 1660. dedicated to the Lord General Monk. This Masque has been omitted by Mr. Langhain.*

*Sweetnam, the Woman-Hater, arraign'd by Women, a Comedy, 4to. 1620. acted at the Red-Bull, by the Queen's Servants. Plot from an old Spanish Book, call'd, Historia de Aurelia, Isabella Hija del Rey de Escotia, &c. 12mo. and from an English Pamphlet, entitled, The Arraignment of Lewd, Idle, Froward, and Inconstant Woman.*

## T.

**T**empe Restored a Masque, 4to. 1631. This was presented on Shrove-Tuesday, at White-Hall, to his Majesty, by the Queen and fourteen Ladies of Honour. The Descriptions, &c. of the Scenes were invented by Mr. Inigo Jones.

*Thersytes*, an Interlude.

*Tiberius* (*Claudius Nero*) his Tragical Life and Death, a Tragedy, 4to. 16 . . . Plot from *Suetonius*, *Dion*, *Tacitus*, &c.

*Timoleon*; or, *The Revolution*; a Tragi-Comedy, London, printed 1697. 4to. and dedicated to his Friend, J. F. The Comical part is a very good and useful Satyr on the Mercenary Temper of many Courtiers of preferring Money to Merit. The Story of *Timoleon*, is in his Life in *Plutarch*, and *Cornelius Nepos*, &c.

*Tom Essence*; or, *The Modish Wife*; a Comedy, 4to. 1677. This Play succeeded well, and is said to be writ by one Mr. Rawlins; Part from *Moliere's Le Cocu Imaginaire*, and part from *Corneilles D. Cesar D'Avalos*.

*Torn Tyler and his Wife*, an Interlude, 4to. printed first many Years ago, in an old English Black Letter, and in a sort of Burlesque Verse. The Drift of the whole Play is to represent and humble a Shrew. If it be compar'd with Monsieur *Poison's Le Sob Venge*, a near resemblance will appear.

*A Traytor to Himself*; or, *Man's Heart his greatest Enemy*; a moral Interlude, in Heroick Verse, 4to. 1678. This was acted by the Boys of a Publick School at a Breaking up, and publish'd that it may be useful on the like occasion. In it are no Womens Parts. *Plautus* his *Captives* is writ like it.

*The True Trojans*; or, *Fuimus Troes*; being a Story of the Britains Valour at the Romans first Invasion; a History, 4to. 1633. This Play was publickly presented by the Gentlemen Students of *Magdalen-College*, in *Oxon*. Plot from *Liv. Lib. 5. Caesar Comment. Lib. 4.* and *5. Galfridus ap. Arthur Monumetensis. De Gestis Regum Britannia, Lib. 4.*

*A Tryal of Chivalry*, 4to. Wanting the Title Page, I'm ignorant of the Date and Place of its acting.

*Tryal of Treasure*.

*The Triumphs of Virtue*, a Tragi-Comedy, acted at the Theatre Royal, 1697. by his Majesty's Servants. Tho' this Play succeeded not, it seems, among a great many Faults of Language, not to want some Merit; and had the Style and Language been as good as the Design, it could not have fail'd of Applause. The Beginning seems to be borrowed from *Fletcher's Wit without Money*; and great

great part of the Character of *Antonio* (if I'm not mistaken) is copied from thence.

*Tunbridge-Wells*; or, *A Day's Courtship*, a Comedy, 4to. 1678. acted at the Duke's Theatre. This is thought to be writ by Mr. *Rawlins*, tho' the Title says, by a Person of Quality. This does not equal *Epsum-Wells*.

*Tyrannical Government*.

## U

**T**HE *Unfortunate Usurper*, a Tragedy, 4to. 1663. dedicated to Mr. *Edward Umfreville*. The same Story of *Andronicus Commenus*, is writ by one *Wilson*, before-mentioned; which Play I take to excel this, but in this, Act 5. Scene 3. we have a Parallel between those Times, and our late Civil Wars.

*The Ungrateful Favourite*, a Tragedy, 4to. 1664. writ by a Person of Honour; but I do not find it was ever acted. See *Guicciardine Pontanus*, and other Writers on the Affairs of *Naples*.

## W

**A** *Warning for Fair Women*, a Tragedy, 4to. 1599. The Title tells you it contains the most Tragical and Lamentable Murther of Mr. *George Sanders*, of London, Merchant, near *Shooters-Hill*.

*The Weakest goes to the Wall*; a Comedy, 4to. 1618. acted by the Right Honourable, the Earl of *Oxon*, Lord Great Chamberlain of *England's* Servants.

*Wealth and Health*.

*Wily Beguiled*, a pleasant Comedy, 4to. The Chief Actors in the Comedy are a Poor Scholar, a Rich Fool, and a Knave at a Shift.

*Wine, Beer, Ale and Tobacco*, contending for Superiority; incerted in former Catalogues as an Interlude, but is no other than a Dialogue, 4to. 1658.

*Win her and Take her*; or, *Old Fools will be Medling*; a Comedy, 4to. 1691. acted at the Theatre Royal, by their Majesties Servants; and is dedicated to the Right Honourable, *Peregrine*, Earl of *Danby*, Viscount *Latimer*, &c. by Mr. *Underhill*.

*The Wit of a Woman*, a pleasant merry Comedy, 4to. 1604.

*The Wits led by the Nose; or, A Poets Revenge; a Tragi-Comedy,* 4to. 1678. acted at the Theatre Royal, great part of it is taken from *Chamberlain's Love's Victory*.

*Woman turn'd Bully,* a Comedy, 4to. 1675. acted at the Duke's Theatre. This Play met not with that Success as was expected.

*A Woman will have her Will. See English Men for Money.*

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# T H E APPENDIX.

**G**REAT Part of these Sheets having been printed a good while, has occasion'd a Necessity of this Supplement to compleat the Design of the Book, in giving the Reader an Account of all the Plays that have been hitherto printed; some whereof were accidentally omitted in their proper Places.

## KNOWN AUTHORS.

*Thomas Dilke.*

**T**HIS Author has lately publish'd another Comedy, call'd, *The Pretenders*; or, *The Town Unmask'd*, a Comedy, acted at the Theatre in *Little Lincolns-Fields*, by his Majesty's Servants; and dedicated to *Thomas Barnadiston*, of *Ketton*, in *Suffolk*, Esq; I have little to say to this Play, for 'tis not fair to attack a Man that's down, tho' I do not think (considering what Plays have pleas'd) that this ought to have met with so severe a Fate. *Vain-throat* seems a Copy of *Medley*, and *Scandal*; *Sir Bellamour*, a faint Shadow of the *Plain Dealer*, or at least of *Blunt* in *The Committee*; *Captain Bouncey* we have had in various Plays, as *The Squire of Alsatia*, *Old Batchelor*, *Epson Wells*, &c. Since the Mis-carriage of this Play, the Author died.

*Thomas D'Urfey.*

**T**HIS Author has lately publish'd another Play, call'd, *The Campaigners*; or, *The Pleasant Adventures at Brussels*; with a Familiar Preface upon a late Reformer of the Stage; ending with

a Satyrical Fable of the *Dog* and the *Otter*, 1698. 4to. 'Tis dedicated to the Right Honourable, *Thomas*, Lord *Wharton*, &c. The Intreague and Discovery betwixt *Madam La Marquise*, and the Colonel is borrowed from a Novel or Memoir, called, *Female Falshood*.

*Charles Gildon.*

**T**HIS Author, being known too late to be brought in the Order of the Alphabet, I have plac'd him here in the Appendix, with an Account of those two Plays he has already Publish'd, and are own'd by him, tho' his Name, without his Consent, was omitted in the Impressions of the Plays.

He is, as I'm inform'd, a Gentleman born at *Gillingham*, near *Shaftsbury*, in the County of *Dorset*. His Parents and Family were all of the Romish Persuasion, and in the time of the Civil War, doubly incur'd the Penalties of the *Prevailing Side*; both as engag'd in the Royal Party, and as Recufants in Religion; for which, after the Plunderings of the War, his Grandfather paid two thirds of his Estate, all the Time of that Government. His Father was of the Honourable Society of *Grays-Inn*, and tho' a great Zealot for the Faith he was born in, he cou'd not convey that Zeal to his Son, our Author, whom he dying, left but Nine Years of Age, having sold the best part of the Estate that our Author was born to, before he died. *Gillingham*, the Place of his Nativity, gave our Author the first Rudiments of Learning, under a very Honest and Learned Master, one Mr. *Young*. Thence his Relations sent him to the English Colledge of Secular Priests at *Doway* in *Hainault*, with a design of making him a Priest, if his Inclination cou'd away with that Function; which was suppos'd the best Support of a Gentleman whose Fortunes and Religion could promise him no greater Advantage. But after Five Years Study there, he found his Inclinations point him another way; and at the Age of about Nineteen he returns for *England*; and as soon as One and Twenty, put it into his Power of enjoying those Pleasures that Age generally pursues, he came to *London*, where having spent the Remainder of his Paternal Estate, betwixt Two or Three and Twenty he married, and most of the Reign of King *James*, he spent in reading the Controversies of that Time; being dissatisfied with several of the Tenents of the Church of *Rome*, that he had imbib'd with his Mother's Milk, as they say. In him there was an Example how difficult a thing it is; to overcome the Prejudice of Education; for I am assur'd that it cost him above Seven Years Study and Contest, before he could entirely shake off all those Opinions that had grown up with him from a Child; tho' he cou'd not answer to

†

himself

himself the Conviction of his Reason in the Points of Religion, yet he did what is said of *Medea*, by Ovid :

*Video meliora probq;  
Delesiosa sequor* —————

I have heard him say, that the first Book that gave him the greatest Conviction was, the Discourse of the late pious and ingenious Dr. Tillotson, Lord Archbishop of *Canterbury*, against *Transubstantiation*, lent him by a Lawyer, that at the same time cheated him of about Four Hundred Pounds, tho' he made way for that Peace of Mind that this Book first opened the Door to.

If I shou'd do with our Author, what some other Writers of Lives have done, I might here tell you of his Inclinations to Poetry from his Childhood, and talk of his Performances ; but he being my Friend, I shall forbear all things that may argue me guilt of Partiality ; and shall only say, as he tells us in a Letter of his *Essays*, that Necessity was the first Motive of his venturing to be an Author. His first attempt in the Drammatick way, was not till he was was past Thirty Two Years of Age ; and then in about a Month's time, he gave us a Tragedy, call'd, *The Roman Bride's Revenge* ; but of that in its Order : for we must first speak of a Play of the late famous Mrs. Behn's, which he introduc'd by the Importunity of a Friend of hers and his, on the Stage : It was call'd, *The Younger Brother* ; or, *the Amorous Filt* ; out of the Respect to her Memory, and a Deference, which was too nice, to her Judgment, he durst not make any Alterations in it, but what were absolutely necessary, and those only in the first and second Act, which reflected on the *Whigs* ; when if he had alter'd the jejune Stile of the three last Acts, betwixt Prince *Frederick* and *Mirtilla*, which was too heavy, in all Probability it would have been more to the Advantage of his Purse. But now I shall proceed to his own Plays, which are two in Number ; the first in our Alphabetical Order, is,

*Phaeton* ; or, *The Fatal Divorce* ; a Tragedy, acted at the Theatre Royal, written in Imitation of the Ancients, &c. 1698. 4to. and dedicated to the Right Honourable, Charles Montague, Esq., &c. the most Noble and Generous Patron of the Muses that our Nation has Produc'd. Tho' it was a very bold Undertaking of a Young Author, to attempt to bring so very different a way of Writing on so corrupt a Stage as ours ; yet the Success justified his Opinion, that the Irregular, Prophane, and Obscene Plays took only because our Audience saw no other, through the Poets Fault. The Plot, and a great many of the Beauties of the Play, the Author fairly owns that he has taken from the *Medea* of *Euripides* ; and



and in his Preface you may find his Reasons for altering the Names and Characters from what they were in the Original that he has here copied.

*The Roman Bride's Revenge*, a Tragedy, acted at the Theatre Royal, 1697. 4to. dedicated by the Bookseller to *William Gregory, Esq;* This Play was our Author's first; and as it was writ in a Month, so it had the Fate of those untimely Births, as hasty a Death. Tho' notwithstanding the Faults of this Play, which must be confess'd numerous enough, there is so much Merit in the First, and part of the Second Act, and the Beauty of the Catastrophe, that if the Voice of the Town had not been influenc'd by the Ill Representation, it must have met with a less rigorous Censure. But the Author's Faults lie generally in the Style, and the Incidents of the Third and Fourth Acts. The Style is too near an Imitation of *Mr. Lees* (the worst Qualification of that Poet, who had Beauties enough to make amends for it) I mean in many Places, for in others 'tis Just enough. The Incidents were too numerous, and not so distinct as to be well discern'd by the Audience, especially in the Fourth Act. Tho' I think there is no Incident in this Play so unnatural, as some of our celebrated Plays are esteem'd for; and then the Confusion of the Action contributed to the making them seem less prepar'd. The Plot I take to be of the Author's own Invention, allowing for a Hint taken from *Camillus of Galata*, which is thus far improv'd, that the Husband here is alive after the Wife has drank the Poison, which heightens the Distress of the Chief Characters. But the Moral is one of the most noble of any of our Modern Plays, it being to give us an Example in the Punishment of *Martian*, that no Consideration in the World, ought to make us delay the Service of our Country.

### *Peter Motteux.*

Since the Printing of the foregoing Sheets, this Author has publish'd another Play, call'd,

*Beauty in Distress*, a Tragedy, as it is acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 4to. 1698. dedicated to *Henry Heveningham, Esq;* I cannot perceive that the Author has stole any part of his Design, nor am apt to believe he has, since he has generally been very free in owning to whom he has owed any Part of what he has publish'd. There are a great many very fine Lines in this Play, yet Comedy seems much more the Bent of our Author's Genius than Tragedy; tho' it must be confess'd, that in the Multiplicity of his Incidents he has follow'd only the Example of our native Poets, which may well excuse him. Before this Play we have a Discourse of the

*Lawfulness*



*Lawfulness and Unlawfulness of Plays*; lately written (as the Title says) in French, by the Learned Father *Cassara*, Divinity Professor at Paris. Sent in a Letter to the Author, by a Divine of the Church of England.

*Europe's Revels for the Peace, and his Majesty's happy Return*, a Musical Interlude, 4to. 1697. perform'd at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, at the King's Return after the Conclusion of the Peace; with a Panegyric Poem, spoken there, on the same Occasion. The Musick set by Mr. *Eccles*. Dedicated to Sir *Theodore Farnsen*.

*Mary, Countess of Pembroke.*

THIS Lady (accidentally omitted by the Printer) was that Sister to Sir *Philip Sidney*, to whom he dedicates his fam'd *Arcadia*, she was the only Woman, almost, that had the Generosity to be a true Patroness to Poetry; for such she was to Mr. *Samuel Daniel*, who had been her Tutor, we have had many Pretenders to the Muses of that Sex, but I do not remember that I have read of any one, that having Power, did ever exert it in the Encouragement and Patronage of any particular Poet, or Poetry in general. 'Tis true indeed, the Catalogue of Men that have done it, is far from being numerous, tho' this may be said of them, which cannot of our little Politicians, That they have been the greatest Men of their Age, and perhaps of any Age. She publish'd one Play, which Mr. *Langbain* could never procure a Sight of; it is entitled.

*Antonius*; or, *The Tragedy of Anthony*; 8vo. 1695. This is a Translation out of *French*; tho' it was very well for a Lady of those times, but in nothing so desirable, as Mr. *Langbain* seems to make it, only because the Work of a Person of Quality; for he has always a furious Tender for Quality.

*William Philips, Esq;*

A Gentleman, as we find by the Epistle Dedicatory, that had his Education in *Ireland*; he has given us a Play, call'd, *The Revengesful Queen*, a Tragedy, as it was acted at the Theatre Royal; by his Majesty's Servants, 1698. The Story, he tells you, is taken from the fourth or fifth Page of *Machiavel's History of Florence*; and he seems sensible, that the Characters of *Albino*, and *Rosamund* are not agreeable to the present Taste of the Town; and that Sir *William D'Avenant* has writ a Play on the same Subject.

N

Mary

## Mrs. Mary Pix.

**T**His Prolifick Lady has again gratified the Town with a Play, call'd *The Deceiver Deceiv'd*, a Comedy, as 'tis now acted by his Majesty's Servants, at the Theatre in *Little Lincolns-Inn-Fields*, 4to. 1698. and dedicated to Sir Robert Marsham, Knight and Baronet. This Play and *The Impostor Cheated*, are on the same Bottom, built on a little printed Story of the same Subject. I think the Scene where the Blind Man's Wife make's Love before his Face, is better manag'd in Mr. *Powel's* Play, than here, tho' in general, this is the better Play.

*Queen Catharine*; or, *The Ruines of Love*, a Tragedy, 4to. 1698. acted at the Theatre in *Little Lincolns-Inn-Fields*; and dedicated to the Honourable Mrs. *Cook* of *Norfolk*. For the Plot consult *Baker*, *Speed*, *Stow*, in the Lives of *Edward* the Fourth, and *Henry* the Sixth.

## Mr. Rivers.

**A**LL that I know of this Author, is but on Report; which is, that he was a Jesuit, and writ a Play, call'd,

*The Traytor*, which he put into Mr. *Shirley's* Hands, and by his means it was acted. It was reviv'd in 1692. and dedicated by the Anonymous Reviver to the Earl of *Clinarty*. Tho' I cannot, with the Reviver, say 'tis the best Tragedy this Age has produc'd, because it is far from being so; yet this I can justly say, That the Character of *Sciarrab* is very well drawn, and distinguish'd throughout the Play; and so is that of *Lorenzo*. As for the Plot, 'tis very irregular, and consists of various Actions; tho' the Poet's Design seems to aim at a very good Moral. The strange Humour that has too long reign'd in our English Poets, misled the Author, I suppose, to the Choice of such barbarous and bloody Murders, to fill up his Play; which however frequent and tollerable in *Italy*, have nothing to do here. Murder is too great a Crime to see voluntarily committed on our Stage; the Law punishes it with Ignominy, tho' the Poet has nothing to do with it, I mean by Right. This Play has gone for *Shirley's*.

## Tho. Shadwell, Esq;

**O**NE Play of this Author's has been accidentally omitted in its proper Place, viz.

*The Vertuoso*, a Comedy, 4to. 1679. acted at the Duke's Theatre; and dedicated to the late Duke of *Newcastle*. This Play, for the great Variety of Characters, &c. has always found Success, and is accounted one of the best Plays this Author writ.

## Ja. Shirley.

**T**His one Play was by Accident overseen in its proper Place, and therefore inserted here: The

*The Triumphs of Peace*, a Masque, 4to. 1633. presented before the King and Queen at *White-Hall*, by the Four Honourable Houses, or Inns of Court Gentlemen; dedicated by the Author to the Four Equal Honourable Societies of the Inns of Court. The Masquers went in a solemn Cavalcade (their Habits being extraordinary Rich) from *Ely-House* in *Holbourn*, to *White-Hall*. Mr. *Inigo Jones* contrived the Scenes and Ornaments: and Mr. *Lawes* and Mr. *Joes* compos'd the Musick.

Mrs. Catharine Trother.

THIS Lady, by her Parents, is of *Scotch* Extraction, tho' born and bred in *England*; admirable for two things rarely found together, *Wit* and *Beauty*; and with these a *Penetration* very uncommon in the Sex. She discovers in her Conversation, a *Fineness* and *Nicety* of Reasoning on the highest *Metaphysical Subjects*; nor is she less entertaining on the more Gay and Conversible. She has already given us two Plays, which challenge our Admiration, we like the first, but are transported with the last; there is the Chastity of her Person, and the Tenderness of her Mind in both; the Passions are natural and moving, the stile just and familiar, and adapted to the Subject; if there be not the Sublime, 'tis because there was no room for it, not because she had not Fire and Genius enough to write it. What I say will be secur'd from the Imputation of Flattery, by what she has writ; and 'tis the Brevity I have propos'd my self in this Undertaking, that confines me to this little, and obliges me to proceed to her Plays.

*Agnes de Castro*, a Tragedy, 4to. 1696. acted at the Theatre Royal, and dedicated to the Right Honourable, *Charles*, Earl of *Dorset* and *Middlesex*, &c. This Play met with good Success. 'Tis built on a Novel of the same Title, written Originally in *French*, by a *French* Lady, and translated into *English* by Mrs. *Behn*.

*Fatal Friendship*, a Tragedy, as it is acted at the new Theatre in *Little Lincolns-Inn-Fields*, 1698. and dedicated to her Royal Highness the Princess of *Denmark*. I need say nothing of this Play, the Town has prevented my Approbation; and I can only add, that I think it deserv'd the Applause it met with, which every Play that has the Advantage of being Clapt, cannot get from the severer and abler Judges.

William Walker.

A Young Gentleman of about Nineteen Years of Age, he was born (if I'm not mis-inform'd) in the Isle of *Barbadoes*, and

of a good Family, his Education was most in *England*; he has publish'd one Play, call'd,

*Victorious Love*, a Tragedy, as it is acted at the Theatre Royal Drury Lane, 1698. 4to. and dedicated to the Honourable *James Kendal*, Esq; one of the Lords of the Admiralty. He tells us in the Preface, that he acted a part himself in his Play, which I suppose was no Disadvantage to it: for it was, as we learn from the same Preface, well received by the Town. The Play seems to be a kind of Imitation of *Oroonoko*, only here instead of one, they are all Negro's. But, if they think the Devil white, methinks she shou'd scarce be so very Amiable in their Eyes; but under this Censure *Imoinda* wou'd equally fall; and 'tis very excusable in so young a Beginner as Mr. *Walker*. I only say it, for fear the Publick should go on, and we see nothing but Black Heroes for the Future, since the Colour spreads so fast on the Stage. The Greek Poets seldom went out of *Greece* for their Heroes; but ours on the contrary, find Heroes every where but in their own Country; this is no Argument of their Judgment or Vertue; for if Example be that they wou'd instruct by, the nearer the Example is related to us, the more force it will naturally have upon us.

### *Fulk Grevile, Lord Brook.*

THIS Right Honourable Author was Son to Sir *Fulk Grevile* the Elder of *Beauchamp-Court* in *Warwick-shire*; he left *Cambridge* in the Reign of Queen *Elizabeth*; was made a Baron in the Seventeenth Year of King *James* the First; and was famous for Valour and Learning: among other Poems he gave us two Plays: He lies buried in *Warwick-Church* under a Black and White Marble, on which he's stil'd Servant to Queen *Elizabeth*, Counsellor to King *James*, and Friend to Sir *Philip Sidney*. See more of him in *Fuller's History*.

*Alabam*, a Tragedy, fol. 1633. This Play is built on the Model of the Ancients; the Prologue is spoken by a Ghost, and the Spectre gives an Account of each Character. The Scene of the Drama lies at the Entrance of the *Persian Gulph*, of which Place you may read in Mr. *Herbert's Travels*, fol. the Third Edition, p. 114.

*Multapha*, a Tragedy, 4to. 1609. fol. 1633. This Play seems also an Imitation of the Ancients, and for the Plot consult *Paulus Jovius*, and other *Turkish Chronieles*.

These Two Plays are printed together with other Poems of his Lordships, in fol. 1633. The Life of Sir *Philip Sidney* before his *Arcadia*, is said to be written by this our Author; as also another Volume of Poems and Remains, 8vo. not printed till the Year 1670.

UNKNOWN

## UNKNOWN AUTHORS.

**A**MPHITRYON, *Epidicus*, and *Rudens*, made English from *Plautus*, with Critical Remarks upon each Play. This Translation is supposed to be done by a Divine of the Church of *England*; but since he has not thought fit to put his Name to it, I shall not presume to do it. 'Tis dedicated to Sir Charles Sidley, Baronet.

*The Fatal Discovery*; or, *Love in Ruines*, a Tragedy, as it is acted by his Majesty's Servants, at the Theatre Royal, 1698. The Author of this Play is unknown, 'tis usher'd into the World by a Preface under Mr. *Powel's* Name, in Answer to a Copy of Verses writ by Mr. *Dryden*, in which there was some Reflections on that Theatre. The Story is originally a Case of Conscience put by St. *Augustin*; and after that mentioned in some of our English Divines. It seems to be taken from the hint of the old Story of *Oedipus*; but 'tis more improbable, and scarce possible to happen, and therefore of no Use, as incapable of affording any Moral.

*The Pindar of Wakefield*, a Comedy, 4to. 1633. This Play was through mistake, omitted in transcribing the Copy for the Press.

*Terence*, this Latin Poet is translated by the Translator of the former, in Conjunction with two other Divines of *Cambridge*. I'm sensible the Translators understood the Original very well, but their altering the Terminations of the Proper Names, would make some think that they had taken it only from the French of Madam *Dacier*.

*The Unnatural Mother*; the Scene in the Kingdom of *Siam*, as it is now acted at the new Theatre in *Lincolns-Inn-Fields*, by his Majesty's Servants; written by a young Lady, 4to. 1698. This Play is an Argument of the Strange Chance of Plays, when so indigested a heap could be tollerably received; and I think 'tis a great Argument against those judges who receive and permit the Plays to be acted: For I am unwilling that the Nakedness of our Country should be discover'd; that is, that an Audience could bear such as this, and some other of a Modern Date. The Writers now (I mean all that attempt Writing) think if they can make a horrid Character or two in a Play, and some bloody and barbarous Incidents, they can presently write a Tragedy, never reflecting

that a Poet is not to be a Hangman, he is not to rival *Jack Ketch* in his Office, and rob the publick Executioners of their Business, by ending a Criminal privately, who ought to have a Publick and most infamous Execution. Where the Laws condemn a Villain to the Gibbet, the Poet has nothing to do, such Characters are below the Stage, and ought to appear no where but on the Cart, and in the Ordinary's Paper. The Poets Court of Justice is more sublime, he examines and punishes Crimes that the Political Courts overlook. He is not to make Characters more deprav'd than Experience ever shew'd us; for I'm confident *Callapeia* never had her Fellow, on this side the Line at least, and for the Vices of those of the other, I know nothing that we have to do with them, (having Stock enough of our own) and 'tis with abundance of Reason, call'd, *The Unnatural Mother*; for sure there never was such an one in Nature. *Bebbeneah's* being put on the Couch with a Black Slave, and there found asleep, is borrowed from Mr. *Settle's* Incident of *Cleomira*, and *Oirantes*, in the Princess of *Persia*.

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F I N I S.

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